DOCUMENT RESUME

ED 219 977 FL 013 195

AUTHOR Galloway, Vicki; And Others
TITLE Around the World: India. An Exploratory Unit for Middle School Students.
INSTITUTION South Carolina State Dept. of Education, Columbia. Div. of Instruction.
PUB DATE [80]
NOTE 78p.; For related documents, see FL 013 192-197.

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS Affective Objectives; Audiolingual Methods; Cognitive Objectives; *Cross Cultural Training; Cultural Activities; *Cultural Education; Dialogs (Language); Educational Resources; *Experiential Learning; Folk Culture; Global Approach; *Hindi; Humanistic Education; Instructional Materials; Legends; *Middle Schools; Music; Secondary Education; *Second Language Instruction; Teaching Guides
IDENTIFIERS *India

ABSTRACT

One of the units developed as part of the "Around the World" exploratory language program in South Carolina, this unit on India aims to develop in students an awareness of the culture of the country through experiential language and cultural activities. The guide has the following components: (1) a list of resource books and films; (2) suggestions on room decor, which include brief discussions of and instructions on setting up displays of Indian signs and symbols, the calendar, student names, and holidays; (3) historical and cultural information on India in the form of an introductory essay, discussion activities, and a reproduction of a newspaper article; (4) the Hindi language section, which includes guidelines for the teacher, extra expressions, numbers, the video tape script, and a language practice sheet; (5) discussion and activities on music and the national anthem; (6) two games; and (7) affective components, crafts, dances, and a section on food. The affective components deal with the caste system; Hinduism; women, marriage, and the family; and "unity in diversity" as this is reflected in many aspects of Indian life. There is also a historical section on the birth of Pakistan. (AMH)

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AROUND THE WORLD: INDIA
An Exploratory Unit for Middle School Students

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FL013195

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RESOURCE BOOKS TO ENRICH THIS UNIT

General:

Beals, Alan R. Gapalpur: A South Indian Village. New York: Holt, Rinehart, Winston, 1962. A short, lively study of a small South Indian Village that includes kinship ties, religion, caste association and daily activities.

Brent, Peter L. Godmen of India. New York: Quadrangle, 1972. (Teachers)

Bryce, Winifred. India: Land of Rivers. New Jersey: Thomas Nelson & Sons, 1966. Well-written for students; covers in story fashion many facets of Indian life. Well-illustrated (black & white photos).

Deutsch, Eliot, ed. The Bhagavad Gita. New York: Holt, Rinehart, Winston, 1968. (Teachers)

Fersh, Seymor. The Story of India. Wichita: McCormick-Mathers Pub. Co., 1965.

Gray, J.E.B. India's Tales and Legends. New York: Henry Walch, 1961.

Hopkins, Thomas. The Hindu Religious Tradition. Encino, CA: Dickenson Publishing Co., 1971. A short general introduction to Hinduism. Suitable for teachers.

Lamb, Beatrice Pitney. India: A World in Transition. New York: Frederick A. Praeger, 374 pp.; black & white photos; excellent reference.

Markandaya, Kamala. Nectar in a Sieve. New York: The John Day Co., 1955, 255 pp. Written for students, in novel form; interesting reading--provides for basic understanding of elements of Indian culture. No illustrations.

Ministry of External Affairs, New Delhi; India, An Introduction. 41 pp., a well-written and informative handbook. No illustrations.

Mohnati, Prafulla. My Village, My Life. New York: Praeger, 1974.

Petrovich, Michael B. and Philip D. Durtin. India and Southeast Asia. New Jersey: Silver Burdett Co., 1970. Suitable for teachers rather than students. Contains excellent reading list, both general and special interest areas.

Ranadive, Gail. If You'd Been Born in India. Chicago: Albert Whitman, 1973. A children's book depicting a child's life in Bombay.

Roadarmel, Gordon C., ed. Modern Hindi Short Stories. Berkeley: University of California Press, 1975.

Tagore, Rabindranath. Hungry Stones and Other Stories. New York: AMS Press, 1916.

Zimmer, Heinrich. Myths and Symbols in Indian Art and Civilization. New York: Pantheon Books, Inc., 1947, 247 pp. Very readable reference; illustrated with numerous black and white photos.

Special Interest:

Abraham, T.M. Handicrafts in India. New Delhi: Graphics Columbia, 198 pp. Excellent descriptions of Indian crafts: process, tradition, materials, export. Black and white photos (some color).

Devi Dasi, Drsna and Devi Dasi, Sama. The Hare Krsna Cookbook. New York: The Bhaktivedanta Book Trust, 1973. Vegetarian fare with accompanying explanations of customs, traditions. Interesting and well-written.

Khanolkar, G.D., translated by Thomas Gay. The Lute and the Plough. Bombay: The Book Centre Private, Ltd., 1963, 376 pp. The life of Rabindranath Tagore, author of India's National Anthem; suitable for teachers or advanced students. Few illustrations.

Lamb, Beatrice Pitney. The Nehrus of India. New York: Macmillan Col, 276 pp. Suitable for teachers or advanced students; black and white photos.

McGregor, R.S. Outline of Hindi Grammar. Oxford: Clarendon Press, 1972.

Sarabhai, Mrinalini. Indian Dancing. Thompson, CT: Inter Culture Associates, 1967. One of the few books available on Indian classical dance that is appropriate for children.

Singh, Dharamjit. Indian Cookery. London: Penguin Books, 1975.

Literature on India may be obtained from the following addresses:

Information Service of India
(Embassy of India)
2107 Massachusetts Avenue, N. W.
Washington, D. C. 20008

Government of India Tourist Office
30 Rockefeller Plaza
(15 North Mezzanine)
New York, N. Y. 10020
Te. 586-4901-04

FILMS

The following 16 mm. films are available for loan from the India Information Service. All films are loaned for 3 days only. Reservations must be made in writing 4-5 weeks in advance. All requests for loan of films should indicate precise dates on which they are to be shown, with alternate dates, if possible.

Title	Length in Minutes
Songs of Bengal (Village Life)	12
Outside the Walls (Caste)	30
Glimpses of India	10
Growing Metropolis (Delhi)	12
Delhi--The Capital of India	11
Rule by Consent (Democracy)	20
Across India (Development)	25
Indian Panorama (Development)	20
Public Schools of India (Educational)	12
Man on the Land (Farmers)	30
Feminine Fashions of India	12
Festivals of India	20
Indian Art Through the Ages	11
Prospective of Peace (Government)	18
Call of the Mountains	18
Life and Message of Swami Virekananda (Hindu Philosophy)	74
Capital Story (History)	15
One Day (Life)	18
Look to the Sky (Monsoon)	30
Treasure Houses (Museum)	15
A Great Problem (Population)	7
Marriage and After	14
Love and Remembrance (Taj Mahal)	7
A Sojourn in India (Tour)	14
Making A Joyful Noise (Customs)	30
Music in India (Vocal Music)	20
Music of India (Classical-Vocal)	20
Women of India	17
Ravi Shankar (portrait) (B-W)	17
The Dancing Feet (Regional dances)	27
Indian Folk Dances	12
This Our India (Animated)	12
Family of Faiths (Religions)	10
The Women of India (B/W)	20
On the Move	34
Roses of India (Flora)	18
Mayura - Our National Bird (Peacock in Mythology)	11
The Mahatma (Gandhi - 14 reels)	4½ hrs.
Born 2600 Years Ago (Buddha)	12

Film Catalogs are available from Serina Press, 70 Kennedy Street, Alexandria, Virginia, 22305.

a) Guide to State-Loan Films, Levels: High School-College (494 16 mm. films)
b) Guide to Government-Loan Films, Levels: Primary-Adult (756 16 mm. films).
c) Guide to Military-Loan Films (1312 16 mm. films)
d) Guide to Foreign-Government Loan Films (2564 16 mm. films)

Available from the S. C. State A-V Library:

06968 Discovering the Music of India 22 min.
Going back three to four thousand years, India music is highly developed and extremely sophisticated.

02022 Elephant Baby 11 min.
Illustrates the procedures used in training young elephants and stresses the importance of the elephant for heavy labor in some parts of India.

06025 Farmers of India (The Middle Ganges Valley) b & w 21 min.
Emphasizes characteristics of the Ganges Valley.

40042 Four Families b & w 59 min.
Discusses family life and child care in India, France, Japan, and on the Canadian prairies.

12478 Gandhi b & w 25 min.
Highlights events in the life of Mohandas K. Gandhi between 1930 and 1948 and recounts his role in the struggle to free India from British colonialism.

12471 Ganges--Sacred River color 27 min.
Shows life along the historic Ganges River from its source in the Himalayas to its mouth in the Bay of Bengal.

06996 India--Introduction to Its History color 16 min.
Discusses the major influences of the invaders and rulers upon the cultural heritage of India and emphasizes the Hindu and Moslem religions.

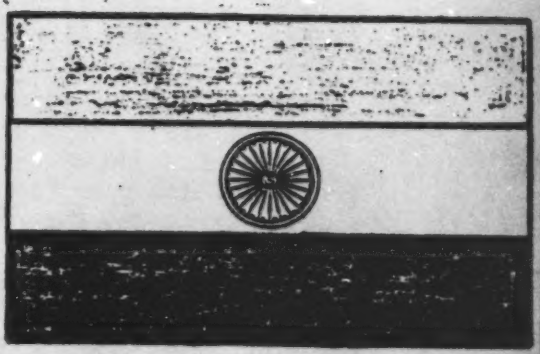
06302 India: Sub-Continent of Asia color 18 min.
Points out several interesting concepts concerning India and selected scenic areas of interest.

07568 Indian Village Life--Two Villages in Orissa Province color 16 min.
Life in two Indian villages in northeast India in the province of Orissa. One is a fishing village, the other a farming community. The camera deftly picks out details of various activities and pictures individuals engaged in these tasks to form a cohesive, informative, and arresting glimpse of two primative lifestyles.

12479 Nehru: Man of Two Worlds b & w 24 min.
Presents the life of Nehru from his early childhood to his death in 1964.

ROOM DECOR

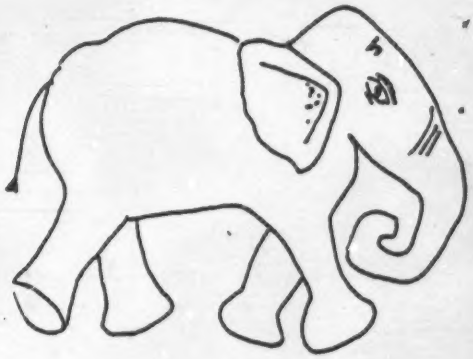
SYMBOLS



Flag: The flag of India is of three colors: gold on the top, white in the middle, and dark green at the bottom in equal proportions. In the center of the white band there is a wheel (Chakra) in navy blue. Its design is that of the wheel which appears on the Lion Capital, the national emblem of India. The gold band stands for courage, sacrifice, and the spirit of renunciation; the white for purity and truth; the green, for faith and fertility on which all life depends. The wheel in the center is the wheel of virtue, or as former President of India, Dr. S. Radhakrishnan said: ". . . the wheel denotes motion. India should no more resist change, it must move and go forward. The wheel represents the dynamism of a peaceful change." The late Prime Minister Nehru called his flag "a flag not only of freedom for ourselves but a symbol of freedom to all people...Wherever it may go, it will bring a message...a message that India wants to be friends with every country in the world."

The Lion Capital: The national emblem of India, this is the capital of the Ashoka Pillar at Sarnath near Varanasi. The Lion Capital was erected in the third century B.C. by Emperor Ashoka. Although not totally visible in replicas, the actual capital is comprised of figures of four large lions on a circular abacus on which can be seen the figures of four smaller animals. The lions, which symbolize power, courage and confidence, face the four corners of the universe. The four smaller animals are guardians of the four directions, the lion of the north, the elephant of the east, the horse of the south, and the bull of the west. The abacus rests on a lotus, which represents the source of life, the creative inspiration. The inscription below means, "Truth Alone Triumphs."

सत्यमेव जयते



The Elephant: Elephants are the supporting columns of the universe. In stately processions they were the king's symbolic mount; in warfare they were the watchtower from which he controlled the strategy of battle. But their most important function is to attract their celestial relatives, the clouds. The heavenly elephants are clouds which once fell to earth. By their magic presence, they conjure the winged clouds of the heavens to approach. When the earthly elephant cloud is duly worshipped, its celestial relatives are moved to show their gratitude by allowing abundant rain to fall. Indian elephants are a bit different from African elephants. The Indian elephant is smaller, less fierce and more easily tamed. He is a lighter gray in color and may have pink or white spots on his skin. Indian elephants have shorter trunks and smaller ears -- their ears are about half the size of those of the African elephant.

The Rivers: Extremely important among the powers of world abundance are the rivers. The rivers represent female divinities, food and life-giving mothers and as such are prominent in the art works of India. The mythology of India is rich in personifications of the power of the waters. Since monsoons are variable, the rivers are variable too. In a dry season even a large river may almost disappear; thus, the preoccupation with water as reflected throughout art, literature and daily life in India.

Shiva The Cosmic Dancer: Shiva is seen as the embodiment of eternal energy. In his upper right hand he holds a little drum -- this signifies Sound, the vehicle of speech, conveyer of truth. The upper left hand carries in its palm a tongue of flame. Fire is the element of destruction in the world. The second right hand gives a "fear not" gesture of protection and peace. The remaining left hand points downward to the uplifted left foot (notice its resemblance to the elephant's trunk). The uplifted foot connotes Release--refuge and salvation. The divinity is represented as dancing on the body of a demon. It symbolizes man's blindness and ignorance which must be conquered if true wisdom is to be attained. A ring of flame issues from the god and his hair is the seven rivers.

SIGNS

भारत स्वागतम

Bhārat swāgatam "Welcome to India"

अंदर Undēr "In"

बाहर Bāhar "Exit"

सावधान Sāvdhān "Be alert"

बस स्टॉप Bus stop "Bus stop"

स्टेशन Station "Station"

अंदर आना मना है Undēr ānā manā hāā "No entrance"

धूम्रपान वर्जित है Dhŏŏmrapān varjĭt hāā "No Smoking"

Weather signs;

धूप dhŏŏp sunny

वर्षा varshā rain

बादल bādal clouds

धुन्द dhundī fog

बर्फ burf snow

Days of the week Monday-Friday

सोमवार Somvār

मंगलवार Mangalvār

बुधवार Budhvār

वीरवार Vĕĕrvār

शुक्रवार Shukravār

Months of the Year

janvarī

farvarī

mārc

aprail

maī

jūn

julāī

agast

sitambar

aktūbar

navambar

disambar

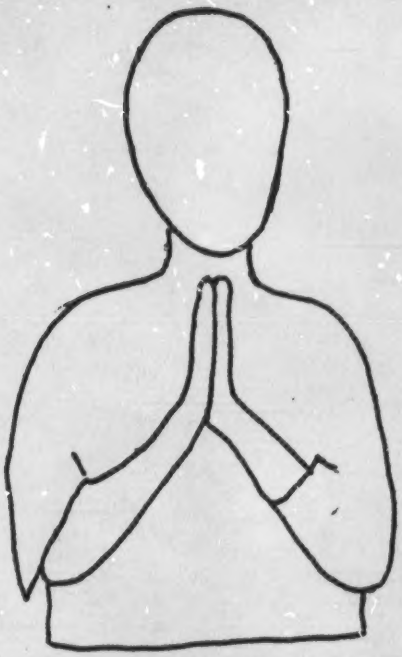
Days of the Week

ravivār, itvār	Sunday
somvār	Monday
mangalvār	Tuesday
budhvār	Wednesday
bṛhaspativār, guruvār	Thursday
śukravār	Friday
śanivār	Saturday

Question:	Aj kaun-sa din hai?	What day is today?
Response:	Aj _____ hai.	Today is _____.

STUDENT NAMES

Boys	Girls
Arjun	Anita
Ajay	Radhika
Vijay	Seema
Rohit	Indira
Kuldip	Usha
Nitin	Rani
Sanjay	Nirmala
Rajiv	Lakshmi
Arun	Keya
Dilip	Purnima
Raja	Dipali
Sandeep	Chanchal
Rajesh	Sarita
Subir	Kumkum
Palak	Maya
Bhart	Savitri



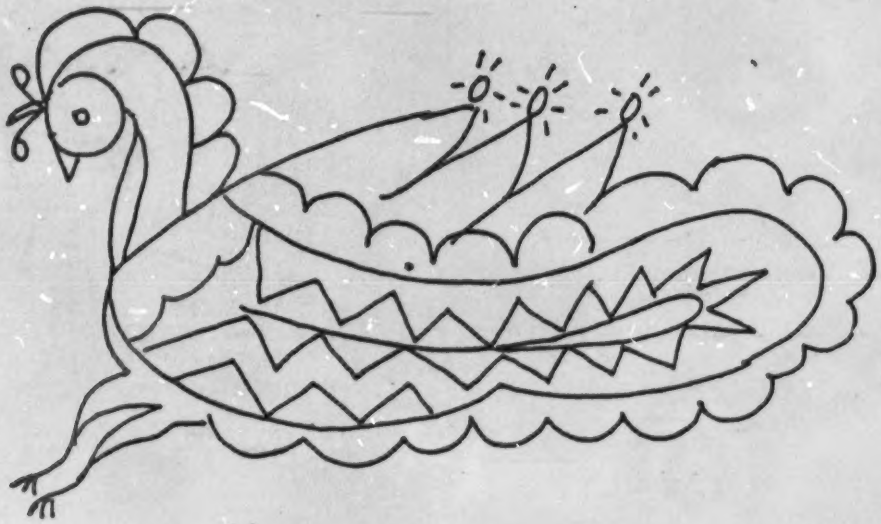
Have students practice greeting each other as the Indians do: placing hands in prayer fashion away from the chest, move them toward the chest.

Name tag suggestion: A Lotus

The Lotus: This is one of the principal symbols appearing in Indian art, literature, and philosophy. It has a thousand petals of pure gold and in the center is seated Brahma, God-Creator of the Universe. The lotus is called "the highest form of aspect of the earth." The filaments of the lotus are the mountains of the world, filled with precious metals. The outer petals contain the inaccessible continents of foreign peoples. On the underside of the petals dwell the demons and the serpents. In the center of the Indian representation is the continent of which a part is India.

मास्टरजी Master ji (teacher)

मास्टरनीजी Masteraniji (female teacher)



Alternate Nametag Suggestion: A peacock

The peacock: India's national bird symbolizes beauty and pride. It is said to herald the rainy season because peacocks love to dance in the first light drizzles. One fable tells of how a peacock was very proud and boasting of his charm and beauty to all the animals of the forest. One day, however, he saw his image in a stream and noticed his ugly, spindly legs. This was his lesson in humility.

NOTE: The name "peacock" in English refers only to the male of the species. What is the female called? (pea hen).

Indian National Holidays

There are a large number of festivals in India due to the great diversity of religious beliefs. The major festivals, in the order in which they occur during the year are:

Pongal: 3-day rice festival in January
Repbulic Day: Jan. 26 Adoption of constitution of India
Id-Uz-Zuha: Commemorates sacrifice of Abraham.
Holi: Most boisterous of festivals; all throw colored powder, squirt colored water; exchange sweets.
Mahavira Jayanti: Pilgrimage to Jain shrines
Good Friday, Easter: Christian observances
Baisakhi: Hindu Solar New Year Day
Janmastimi: Birth of Lord Krishna
Independence Day: Aug. 15; celebrated with solemnity.
Onam: Harvest festival.
Dussehra: Most popular; symbolizes triumph of Good over Evil. Every region observes the 10-day festival differently.
Gandhi Jayanti: Oct. 2 Birth of Mahatma Gandhi, Father of the Nation.
Diwali: Gayest of all festivals, celebrated with thousands of oil lamps and electric lights. Start of New Year.
Children's Day: Nov. 14, Birthday of Nehru, celebrated for his great love of children.
Id-Ul-Fitr: End of Ramzan, Muslim month of fasting.
Christmas: Dec. 25, Celebrated by both Christians and non-Christians

INTRODUCTORY ESSAY

To get to India you would have to travel half-way around the world -- a trip which, depending on your route by plane, would probably take about 20 hours. India is the seventh largest country in the world -- one third the size of the U.S. but it holds 1/6 of the entire world's population.

To the north of India are the famous Himalayas and all three sides of the peninsula are surrounded by the Indian Ocean. Some of the highest peaks in the world are found in the Himalayan ranges, many soaring to more than 20,000 feet above sea level. The most notable of these is the great Mt. Everest which is over 29,000 feet high. If this doesn't seem like much, think in terms of miles -- 5-½ of them. It is the highest peak in the world.

India is tiger country and if you're lucky you can see one of these elusive creatures in the many wildlife sanctuaries throughout the country--or ride an elephant through the tall grass--not the speediest method of transporation, but certainly one of the most interesting.

India is a land of contrasts. The ice and snow and bitter winds of the mountains give way on the plains to some of the worst heat and most torrential rains found anywhere in the world. Most of the southern part lies in the tropical zone and is swept by seasonal winds called "monsoons" which occur during the months of October and November. Although these monsoons provide India with the much-needed rainfall, they also create devastating floods and can, therefore, mean life or death to millions of people. The monsoon is, for the Indian, the most romantic of seasons with its dark thunder clouds, beautiful sunsets and the presence of the magnificent peacock.

Most of the people of India live in villages and village life is truly the heart of India. These villages usually contain no more than 500 people; yet, they are, for the most part, little worlds in themselves. But the majority of these villages do not have many things that we as Americans often take for granted such as proper health care, electricity, and running water. Village life usually centers around one or two community wells from which water is carried home daily.

The rest of the people of India live in towns and cities which include some of the world's largest, like Bombay to the west with its beautiful beaches, and Calcutta to the east. India is a blend of past and present. Nowhere can this be more easily seen than in New Delhi, capital of the country. The road from Delhi leads to Agra, city of that famous architectural wonder, the Taj Mahal or pearl mosque, built by Shah Jahan as a tomb for his wife.

In India you would see a variety of clothing styles. Most men prefer a loose cotton garment called 'dhoti' and a loose shirt. The turban or cap is still worn, mainly by the older men. But in cities and towns professional people dress much like we do here. On formal occasions, men wear a long coat with a buttoned-up collar and tight trousers called 'churidar pajamas.'

Women mostly wear 'saris' and blouses. The sari is a strip of cloth which is draped around her body in various ways. In some parts of India, women wear colorful wide skirts with short blouses and veils.

Many women also wear tika, a round dot or several dots placed in the middle of the forehead above the eyebrows. They are of all shapes and colors: round black or red dots are the most common. The tika which once was a sign of marriage is now considered as a mark of beauty and is worn by both married and unmarried women.

Women also love to wear jewelry and patterns of jewelry indicate the part of the country from which the wearer comes, her social status, and the economic status of the family. Ornaments are worn on the forehead. Earrings are of many designs and are worn by men as well as women. The nose may sometimes be decorated also. The arms are decorated with bangles and bracelets both above and below the elbows. Legs are covered with anklets and rings may be worn on both toes and fingers as in the old rhyme: "with rings on her fingers and bells on her toes, she shall make music wherever she goes."

Indians are also bargain hunters and in the Indian bazaar you can spend your rupees to buy things made to order because most things are handmade.

The love of bright colors seems to be related to the landscape. Those who live in the desert regions relieve the monotony of the scenery by the brilliant colors they wear.

This love of color is seen in the religious celebrations of India, and especially in their dance.

Dancing in India has a deep religious significance. Its appeal lies in its delicate hand gestures, the mood and emotions expressed by the eyes and face, and the graceful body movements which dramatize situations. The idea behind the dance in India is not simply to move to the beat, but to tell a story.

As you study this unit on India and become familiar with the people who live in this country you may discover that every part of their life--their art, their customs, their religion, their music, their dance--all are a result of their view of the world which is in many ways quite different from ours but which is very satisfying, peaceful and fulfilling.

Questions: India is sometimes called a sub-continent. What does this mean? Why is this so? Why is India a land of contrasts? Where do most of the people of India live? What is a monsoon? Why is it important to the people of India? What is a "dhoti", a "sari"? Why are these practical forms of dress? Why was the Taj built? With what do Indians associate the peacock? Why do Indian women put dots on their foreheads? What is this called? Why do Indians prefer bright colors? How is Indian dance different from that of the U.S.? What is the capital of India? Name some other large cities of India. Why is India considered an excellent place for skiing? What is the name of the tallest mountain peak in the world? What is the unit of currency in India?

Discussion

1. India's vast extent from north to south equals the distance from Hudson's Bay in Canada to the Florida Keys. Have students locate these two points on a map and estimate the number of hours it would take to travel this distance. Consider the fact that the communication system in India is poor and it becomes easy to see that regional ties are as strong as, if not stronger than, national ties. What is "regionalism"? To what extent are regional ties strong for the United States American? Why would it be difficult to describe a "typical" Indian?

2. Why would India's geography (especially the presence of the fortressing Himalayas) contribute to the sense of isolation and self-sufficiency which characterizes Indian culture?

3. India is a democracy. It operates what it calls a "mixed economy" - partly government controlled and partly managed by free enterprise. What is "free enterprise"? Have students discuss the merits of public vs. private economic interests in a democratic society. (Examples: Amtrak, minimum wage regulations). Why would it be difficult to exert a great degree of governmental control over the people of India? Indians have not yet accepted the principle that one's private "rights" should be put second to the advantage of the society as a whole. Have students discuss their feelings about this principle.

4. Beauty: In all cultures we accent what we feel are beauty traits. From the description of women's adornment in India, what physical characteristics do you suppose constitute beauty?

Meet the Indians

In order to begin to understand India, one must first realize that everyone in the world does not experience the Twentieth Century the way U.S. Americans experience it.

Ask students what images come to their minds when you say "India." Typical responses to this may be that Indian people are poor and physically deprived or that they are "backward." Use the following points in discussion with students to help dissolve misconceptions and to aid in an understanding of Indian culture.

It is said that India has the largest mass of incredibly poor people in the world. The intense poverty of India is difficult for an American to understand.

Ask students what they would consider to be "poverty." What is meant by having no more goods at one's disposal than are absolutely necessary for physical survival? What do Americans regard as basic economic needs? Are all the rest luxuries? Do you think every person in the world would have the same idea as to what are basic needs?

Poverty means not only living without "luxuries," it also means living below subsistence level. Many Indians are undernourished to the extent that they lack energy to improve their standard of living, lack immunity to simple diseases, and even lack the stamina to protest their lot.

There are numerous reasons for India's poverty--dependence on a harsh land and sometimes unpredictable weather conditions and the steadily increasing growth of population. But additional people do not necessarily make for greater poverty. The U.S. population, for example, as well as that of Japan, has grown even faster than India's. What has happened in India is that this population increase has been unaccompanied by an increase in productivity.

The present leadership of India is working hard to combat this problem, however, by attempting to improve village self-sufficiency through identifying and emphasizing local resources, including increased employment of rural labor in small scale industries. How will this work? What results will increased village self-sufficiency and increased employment bring?

The Indian government also maintains the largest birth control program in the world. Discuss: Decreased population growth results from rising living standards. Why is this so?

Do students regard economic prosperity as the measure of the quality of life? Poverty to most of us means economic deprivation. Seldom do we think of poverty of spirit, of values, or of fellowship. We tend to pity others because they lack what we as a society have become accustomed to.

But because an Indian is poor economically does not mean he is unhappy. Even people of low economic standards of living may and do enjoy good fellowship, a high cultural level, happiness and meaning in their lives. Indians are products of a long and proud tradition--a tradition which provides them much comfort.

Ask students what it means to have "meaning" in one's life. What is success? What makes them happy?

Discuss: Do you feel that so-called "modern" people have given up a lot to adopt modern culture--closeness to nature, physical and mental leisure, ability to more easily withstand bodily suffering? Do you feel that so-called "modern" people have to live with more frustration--a frustration that comes from attempting to control the great forces that act on man?

Indians in general, and Hindus in particular, seek ways to achieve personal spiritual freedom by renouncing material attachments to the outside world. Is this your idea of "freedom?" Discuss how it is similar or different.

Should students use the words "backward" or "underdeveloped" or similar terms to describe this or any other culture, you may wish to point out to them that these are inappropriate descriptors--they assume that all societies have the same starting point, the same values, the same priorities, and the same traditions to influence their development. Such terms imply that another culture is "forward" or "advanced." Cultures cannot be judged in terms of each other. There is no such thing as an inferior or superior culture--there are only different cultures. "Backwardness" is therefore a hopelessly relative term which makes the assumption that all societies should have reached the same developmental stage at exactly the same time.

Ask students what is meant by "progress" or "modernization." Is progress usually viewed in terms of material betterment?

Americans tend to think of "change" as good, natural. What is new is often regarded as better, improved, a step upward on the ladder of progress. We expect changes--not only in material goods, but in physical surroundings and in values and attitudes as well.

Ask students to consider a society where unchanging values and physical circumstances are the norm, where people are comfortable with sameness and where change may be considered disruptive. India is such a society.

Do Americans often think of religion and cultural values and social customs as barriers to "development?" How can the "past" and "tradition" represent comfort to people?

A common sight on billboards, buses, trains throughout India. The red ▽ stands for family planning.

"Two or three children? Stop! Consult your family planning center."

The New York Times, July 15, 1981

Mrs. Gandhi's Food Policy Under Fire

By MICHAEL T. KAUFMAN
Special to The New York Times

NEW DELHI, July 30 — Despite claims of a record harvest, the Indian Government purchased foreign wheat for the first time in four years this month, buying a million and a half tons from private traders in the United States.

Prime Minister Indira Gandhi has insisted that the purchase was "not necessary but merely expedient." Officials are feverishly denying that it in any way tarnishes the Government's assertion that India has attained self-sufficiency in grain and is on the brink of being a net grain exporter. India's self-esteem is closely tied to the idea of self-sufficiency.

The imported wheat is not needed to stave off hunger or to compensate for shortages, the officials say, but with world prices relatively low it was thought wise to replenish Government buffer stocks, which are used to keep consumer prices down.

Some opposition leaders and international agronomists have challenged the logic of the Government's explanations. Some have pointed out that India has supported its claims of self-sufficiency by drawing on the 20 million tons of stored grain acquired during years of imports, a grain reservoir virtually tapped dry before this year's harvest. Others have noted that while agricultural advances are indeed increasing farm production, population pressures are growing, with some 12 million Indians born every year.

Opposition Prepares Attack

When Parliament reopens next month, it is certain that the opposition will attack the failure of the Government to procure adequate grain stocks despite what the Ministry of Agriculture calls a bounty year. The opposition, according to its leaders, will try to make the point that there has been a breakdown either in production or in the Government distribution system.

Already there have been sharp editorial attacks. The Indian Express declared that the decision to buy abroad was a result of the Government's economic mismanagement. "India's self-sufficiency in food grains has been its most shining achievement in the eyes of the world," the editorial said, adding that "the incongruity of our resorting to imports cannot escape international attention."

A. B. Vajpayee, an opposition leader, termed the purchase "a national disgrace" that not only undermined self-sufficiency but also "betrayed the Indian farmer."

The Government has sought to ignore the charges or brush them aside. "To say that the Government's procurement policy has failed is a distortion of the factual situation," said N. N. Pillai, a spokesman for the Food Corporation of India, the agency in charge of acquiring food stocks and releasing them through a network of price-support shops. Mr. Pillai acknowledged that the Government had fallen short of the target of 9.5 million tons of wheat it had wanted to buy from farmers, but said that the 6.45 million tons acquired was an improvement over the 5.8 million bought last year.

Nonetheless, everyone in the Government is aware of the sensitivity of the issue. Two agents sent to the United States to buy the wheat early this month conducted their mission in utmost secrecy, traveling separately and, it is said, in disguise. The Indian Embassy in Washington was kept in the dark.

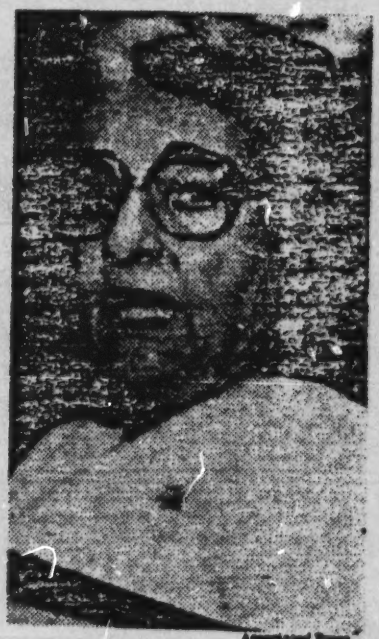
India's Progress Indisputable

Although nearly every assertion made about India's agricultural sector is debatable, and is in fact debated, it is indisputable that the country has progressed greatly since the years when wheat shipments by the United States Government were a life-saving necessity. But other questions, brought into focus by the purchase of foreign wheat, have no straightforward answers. For example, is India on the road to self-sufficiency? Is the major problem production or distribution? And is the Government strong enough to control the domestic marketplace?

Such agencies as the World Bank have suggested that India is on the verge of attaining a statistical self-sufficiency in that its 680 million people can produce the staples they eat. But this consumption figure should be regarded as elastic. As one international agronomist has pointed out, the Soviet Union, with a third of India's population, consumes three times as much grain. Other independent agricultural experts have noted that the rate of agricultural expansion appears to be slowing down and no new additions of arable land are now likely.

About two-thirds of India's farm produce stays in rural areas to feed the farm families and agricultural workers who make up more than 70 percent of the population.

The rest goes either to the Food Corporation, with procurement agents offering the farmer a fixed price, or to private traders. Wheat bought by the Government flows into a network of fair-price shops, where consumers with ration cards buy it at low cost; the private trader who buys wheat sells it where demand is the highest.



Associated Press

Prime Minister Indira Gandhi

In the past, private traders were taxed and were limited in the amount of wheat they could move. But there was no levy this year and the traders simply outbid Government agents. The Government price was $149 dollars a ton; traders were offering $160 in the knowledge that they could sell for $200.

"The problem for the Government," a foreign agronomist said, "is that they can either determine the price of wheat to the consumer or they can control the supply, but they simply cannot do both." In this context the purchase of the American wheat is seen as a move to hold down the consumer price by augmenting the buffer stocks.

TEACHER'S LANGUAGE SHEET

Over 200 languages have been recognized in India, but now 17 are accepted officially. Strong efforts are being made by the Hindi-speaking people to have their language adopted as the official language of the country, but there is much resistance to the idea, as the local or regional language is preferred for basic education, and English is still valued for higher education and international affairs. Every child must learn at least three languages in school.

Written Hindi is relatively standardized over the whole of the Hindi language area; however, there cannot really be said to be any one standard pronunciation of the standard language.

In addition to its many Persian and Arabic loanwords, modern Hindi has loanwords of Sanskrit origin, either borrowings direct from Sanskrit or new formations on Sanskrit words. English loanwords are, of course, also frequent in Hindi.

ABOUT THE PRONUNCIATION

Hindi vowels are pronounced as follows:

a	u as in "cut"
ā	o as in "cot"
i	i as in "sit"
ī	ea as in "seat"
u	u as in "put"
ū	oo as in "food"
e	ay as in "day", or the French sound "e"
o	o as in "go"
ai	a as in "had"
au	ow as in "how"

The consonants in Hindi fall into two groups: aspirated (using more air than our consonants) and unaspirated (using less air). In Hindi script, there will, therefore, be a separate letter for each of the two sounds of "k," each of the two sounds of "g," each of the two sounds of "ch," etc. To differentiate

them in transliteration (that is, with our alphabet), we put an "h" after the aspirated form of the consonant. Hence, the reader will find both "k" and "kh," "g" and "gh," "ch " and "chh," and so on. Since it is difficult for an untrained ear to distinguish these sounds, the learner of Hindi will do best to ignore the "h" after these consonants. Similarly, Hindi distinguishes between "t" and "th" and "ṭ" and "ṭh," "d" and "dh" and "ḍ" and "ḍh." Again, one does best to pronounce all the "t" sounds the same and all the "d" sounds the same. Finally, "sh" and "s" are both pronounced like "sh" for all practical purposes.

No attempt should be made to stress one syllable in preference to another.

The Hindi consonants are basically pronounced as follows:

k	k as in "skin"
ṭ	t as in "steam" or "stop"
t	t as it is pronounced in the combination of words: "at the" (it is made by placing the tongue flat against the roof of the mouth)
c	ch as in "church"
g	g as in "go" (there is no soft "g" sound in Hindi as there is in English)
ḍ	d as in "dog"
d	formed by placing the tongue behind the top front teeth (sounds almost like a soft "th" in English)
j	dy
ṅ	ng as in "sing"
s	sh
ṛ	similar to the Spanish "r" or to the "tt" sound in "Betty"
h	voiced, produced from the throat
kh	ch in Scottish "loch," or German "Bach"
ṁ	when used in a final position, simply indicates nasality.

ABOUT THE LANGUAGE

The verbs. . .

The basic structure of the Hindi verb is:

(a) the verb stem
(b) an appropriate form of the verb hona, "to be"

Verbs in Hindi agree in number, person and gender with their subjects. In English, we are accustomed to making changes in verbs according to number (singular or plural) and person (I, you, etc.), but we are not used to making changes in a verb regarding male or female subjects. The only exception of this gender change rule is the verb hona in the present tense.

Here are the forms of the verb hona, "to be." It's a very important verb since it is used, in most cases, to form other verbs.

maim hum	I am	ham haim	we are
* tu hai	you are (not used by foreigners)	* tum ho	you are(pl) (not used by foreigners)
vah hai	he, she is	ve haim	they are
ap haim	you are	ap haim	you are

Now notice how verbs are formed using the verb "to be" and making changes according to the gender of the subject. This example is from the verb karna, "to do."

maim karta hum I do (masculine) maim karti hum I do (feminine)

The nouns. . .

Nouns are either masculine or feminine, singular or plural. They are also changed to indicate whether they are the subject or object of the sentence, or the object of a "postposition" (in Hindi, a "postposition" is similar to an English preposition, only it is placed after the object, not before).

Notice the examples below which show how nouns indicate singular or plural, masculine or feminine.

larkā	boy	larkī	girl
larke	boys	larkiyam	girls

And the adjectives. . .

Adjectives also make certain changes, depending on the nouns they are describing. They will change according to "case" (whether the noun they are describing is a subject or an object of the postposition); and they will change according to number and gender.

Singular:	acchā	good (describing something or someone masculine)
Plural:	acche	
Singular:	acchī	good (describing something or someone feminine)
Plural:	acchī	

How sentences are put together. . .

The following points will give you a basic knowledge of the structure of the Hindi language:

1. There are no definite or indefinite articles in Hindi ("a," "an," and "the"). Depending on its context, then, the word makan, "house," may have as its translation equivalent "a house" or "the house." The word ek (pronounced like the English "ache"), meaning "one," can be used before nouns with the force of an indefinite article were explicitness or emphasis is required.

2. In simple sentences, the subject usually comes first and the verb last:

larkā	āj	yahaim	nahiṁ	hai = The boy isn't here today.
(the) boy	today	here	not	is

3. Verbs are made negative by placing the word nahiṁ before the verb (notice the above sentence).

4. Interrogatives such as what, where, precede the verb:

larki	kaham	hai?	Where is the girl?
(the) girl	where	is	

Notice in the above two examples how the nouns have changed to represent male and female subjects (larkā, larkī).

5. As in many other languages, Hindi has more than one way to say "you." One is used to show respect when addressing one's seniors and generally even when addressing one's peers. This form is ap, and it is the one we will be using throughout this unit. Another form is used by Hindi speakers in addressing many relatives, sometimes in addressing close friends, and commonly in addressing persons of lower social status. This form is tu in the singular and tum in the plural. Foreigners should avoid using these latter forms and should always use only the ap form. For purposes of subject-verb agreement, ap is always third person plural, whether you are addressing one person or many.

Ap kaise haiṁ?	How are you?	(masculine reference)
Ap kaisi haiṁ?	How are you?	(feminine reference)

Notice that the interrogative kaise, meaning "how," also changes to indicate masculine or feminine reference. Also notice where it is placed.

For politeness when addressing a person directly, jī may be added to the last name:

majpeyi jī, ap kaise haim? How are you, Mr. Majpeyi?

6. As you have learned from your study of other languages, there are some words which exist in English, yet have no equivalents in other languages. In Hindi, there is no real equivalent of the word "please," though phrases such as mehrbani karke, "by your kindness," may be used for very formal requests.

Similarly, the expression "thank you," Dhanyavad, is not answered by any Hindi expression for "you're welcome."

Some special words. . .

There are some good examples in Hindi of how a language provides words for things that are special or important to the people speaking that language. What can you tell about the Hindi culture by looking at these words? Which of the following have transferred to our language? Have the meanings remained the same?

yogī

guru

rikśā

pājāmā (Persian leg garment)

bāzār

dhoti

karma

rajah

sārī

tāmgā (tonga: 2-wheeled horse-drawn vehicle)

mantra	(incantation or utterance of religious significance)
hathnī	she-elephant
lutiyā	small brass pot
mudra	hand position in dance
harijan	outcaste village

Words can indicate a great deal about the culture of a particular country. What would the fact that Hindi has a separate word for "she-elephant" say about Indian culture?

Hindi has numerous words for the English word "village," referring to "native village," "husband's native village," "mother's native village," etc. Judging from this, would you say that rural or urban areas form the heart of India's culture?

Notice the common origin of some Hindi words:

pitri (Sanskrit)	pater (Latin)	paternal (English)
mātā	mater (Latin)	maternal (English)
tara		star
agni		ignite
khanda		candy

Aryan language was the ancestor of Sanskrit in India, and of Greek and Latin in Europe. We can still trace this language.

Many English words have found their way into the language, chiefly for economy of expression:

English	Sanskrit
station	"the stopping place of the iron carriage that rides on steel tracks"

Which of the above would be easier to say?

Other words that have been adopted from English are bil, "bill," and fon, "telephone."

And the ubiquitous Coca-Cola which can be seen advertised on signs as:

कोका कोला पीजीए

COCA COLA PEEJEE A
(Drink)

Extra Words and Expressions

I love you	maim tumhe pyar karta hum
I hate you	maim tumhe ghrina karta hum
O.K.	tik hai
look!	dehkho
Hey!	suno
Hurry up!	jaldi haro
Watch out!	savdham
United States	Amerika
India	hindustani
Hindi	hindi
English	amgrezi
Don't worry	fikar mat karo
Excuse me	maf karna
How much is this?	iska kimat kya hai
stingy	kripan
rich	amir
cheap	sasta
expensive	mahamga
Stop!	roko
Would you like something else?	aur kooch chahiye
No thank you, the bill please	nahim, sukria
Oh!	are
today	aj
brother	bhai
sister	bahn
mother	mata
father	pita

= parents (mata-pita)

GREETINGS AND LEAVE-TAKINGS

hello, greetings	namaste
good morning	suprabhat (supra-pat)
how are you?	ap kaise haiṁ (m) ap kaisi haiṁ (f)
fine, thank you, and you?	thik hum, ap?
I would like to introduce. . .	ap inko miiye (mee-lee-eh)

NUMBERS

1	१	ek (like English "ache")
2	२	do (like English "though")
3	३	tīn (like English "teen")
4	४	cār (pronounced "chaar")
5	५	pāṁc (pronounced "pahnch")
6	६	chaí (pronounced "cheh")
7	७	sāt (pronounced "saht")
8	८	āth (pronounced "aht")
9	९	nau (pronounced "nohv")
10	१०	das (like English "thus")
11	११	gyāhrah (pronounced "kee-ah-rah")
12	१२	bāhrah

VIDEO TAPE SCRIPT

Now let's meet the Chaturvedis who will be helping you learn a little Hindi. First, Mrs. Chaturvedi will greet you and give her name.

Scene I:

Mrs. C: Namaste. Ap kaise haiṁ? Hello. How are you?

Mera nam _____ hai. My name is _____.

Scene II:

Now she will introduce her husband to you:

Mrs. C: Ap mere pati se milye. I'd like you to meet my husband.

Inka nam _____ hai. His name is _____.

Mr. Chaturvedi will ask your names. Give your name when he asks you.

Mr. C: Apka nam kya hai? What is your name?

(Students respond: Mera nam _____ hai.)

Scene III:

Our guests are from India, but they live in the United States as they will tell you:

Mr. C: Maiṁ hindustani hum. I am from India.

Maiṁ Amerika mai rehta hum. I live in the United States.

Scene IV:

In this scene, Mrs. Chaturvedi is short just a little money to buy fabric for a new sari. She wishes her husband to give her some money and asks him how much he has. Her husband says he has no money, but his wife doesn't believe him, and she asks again. Then her husband asks her where she is going, and when she says she is going shopping, he insists once again that he has no money.

Mrs. C:	Apke pas paise haiṁ?	Do you have any money?
Mr. C:	Nahiṁ, mere pas paise nahiṁ haiṁ.	No, I don't have any money.
Mrs. C:	Apke pas paise haiṁ?	Do you have any money?
Mr. C:	Ap kaham ja rahi haiṁ?	Where are you going?
Mrs. C:	Maiṁ karidne, dukan ja rahi hum.	I am going shopping.
Mr. C:	Mere pas paise nahiṁ haiṁ.	I don't have any money.

Scene V:

Mr. Chaturvedi finally admits that he does have a little money he can give her, but he seems reluctant to divulge the amount of his treasure. Listen and raise your fingers as you recognize the numbers.

Mrs. C:	Apke pas kitne paise haiṁ?	How much money do you have?
Mr. C:	Mere pas ek rupaya hai.	I have one rupee.
Mrs. C:	Ek rupaya?	One rupee?
Mr. C:	Mere pas do rupaye haiṁ.	I have two rupees.
Mrs. C:	Do rupaye?	Two rupees?
Mr. C:	Mere pas tin rupaye haiṁ.	I have three rupees.
Mrs. C.	Tin rupaye?	Three rupees?
Mr. C:	Mere pas car rupaye haiṁ.	I have four rupees.
Mrs. C:	Car rupaye?	Four rupees?
Mr. C:	Thik. . .mere pas pamc rupaye haiṁ.	Allright. I have five rupees.
Mrs. C:	Pamc rupaye? Dhanyavad.	Five rupees? Thank you.

Why does Mrs. Chaturvedi look disappointed? Would five rupees buy very much?

Scene IV:

When Mrs. Chaturvedi gets to the store, she can't seem to make up her mind on the color of the fabric she wants to buy. Listen and repeat the colors as she says them. Which one does she finally choose?

Mrs. C:	kala? nahiṁ.	Black? no.
	safed? nahiṁ.	White? no.
	lal? nahiṁ.	Red? no.
	hara? nahiṁ.	Green? no.
	badli? nahiṁ.	Blue? no.
	pila? nahiṁ.	Yellow? no.
	santara? Ji.	Orange? yes.

Scene VII:

Mrs. Chaturvedi has decided to buy the orange fabric. How will she make this into the beautiful saris we see the Indian women wear? Watch and she will show you.

Scene VIII:

Mrs Chaturvedi has stopped at a local market on her way home. Listen as she bargains with the shopkeeper. Hold up your fingers as you recognize the number of rupees they are offering each other.

Mrs. C:	Namaste. Ap kaisa haiṁ?	Good morning. How are you?
Shopkeeper:	Ache, haiṁ. Or ap?	Fine, and you?
Mrs. C:	Ache haiṁ. Iye kitne ka hai?	Fine. How much is this?
Shopkeeper:	Das rupaye.	Ten rupees.
Mrs. C:	Das rupaye? Bhat mahamga hai. Maiṁ chai rupaye dungi.	Ten rupees? Too expensive. I will pay 6 rupees.
Shopkeeper:	nau rupaye.	Nine rupees.
Mrs. C:	Maiṁ sat rupaye dungi.	I will pay 7 rupees.
Shopkeeper:	ath rupaye.	8 rupees.
Mrs. C:	Maiṁ ath rupaye dungi. Dhanyavad. Namaste.	I will pay 8. Thank you. Good day.

Scene IX:

Listen as Mrs. Chaturvedi describes her family to you. See if you can hear how many brothers she has and how many sisters.

Mera parivar bara hai.	I have a big family.
Iye mere mata-pita hai.	These are my parents.
Meri ma, mere pita.	My mother, my father.
Mere tin bhai haiṁ.	I have three brothers.
Meri do bhan haiṁ.	I have two sisters.

Now Mrs. Chaturvedi will ask you how many brothers you have, then how many sisters you have.

Apke kitne bhai haiṁ?	How many brothers do you have?
Apke kitni bhan haiṁ?	How many sisters do you have?

If you don't have any borthers or sisters, this is what you would say:

Mere koi bhai-bhan nahiṁ haiṁ.

Scene X:

And what is Mrs. Chaturvedi's family like? Mr. Chaturvedi would like her opinion. He'll ask her.

Mr. C: Apka parivar kaisa hai?	What is your family like?
Mrs. C: Ek bhan ache hai.	One sister is nice.
Ek bhan sundar hai.	One sister is pretty.
Ek bhai chota hai.	One brother is short. (small)
Ek bhai lumba hai.	One brother is tall.
Ek bhai mota hai.	One brother is fat.
Meri ma-ji hoshiar hai.	My mother is smart.
Mere pita-ji amir hai.	My father is rich.

Scene XI:

Now let's review the numbers as Mrs. Chaturvedi teaches you how to tell time.

Ek baja hai	It is 1:00
do baje hai	It is 2:00
tin baje hai	It is 3:00
car baje hai	It is 4:00
pamc baje hai	It is 5:00
chai baje hai	It is 6:00
sat baje hai	It is 7:00
ath baje hai	It is 8:00
nau baje hai	It is 9:00
das baje hai	It is 10:00
gyahrah baje hai	It is 11:00
bahrah baje hai	It is 12:00

And speaking of time, it's time for us to say good-by. We hope you enjoy your study of India and of Hindi, one of the many languages spoken in this diverse and fascinating country. Now let's say good-by to Mr. and Mrs. Chaturvedi.

Phir melenghe

LANGUAGE PRACTICE SHEET

(For classroom practice with video-tape)

SCENE I

Have students practice greeting each other. Remember that some forms will change to agree with masculine or feminine genders. If you are speaking to a boy, it will be: Ap kaisa haim? If you are speaking to a girl, it will be: Ap kaisi haim? (Note: the form used on the video tape was kaise which is used to address a group of people, such as a class of students).

Student #1: Ap kaisa(i) haiṁ?

Student #2: Ache haiṁ, or ap? (Fine, and you?)

Student #1: Ache haiṁ.

SCENE II

Activity #1: Have students stand in a circle to practice exchanging names in the following manner:

Student #1 gives his/her name: Mera nam _____ hai.

Then asks name of student #1: Apka nam kya hai?

Student #2 gives his/her name: Mera name _____ hai.

Student #1 then tells the class the name of student #2: Inka nam _____ hai.

Repeat with student #2 and so forth.

Activity #2: Have students introduce each other in groups of three:

Ap mere dost se milye — I'd like you to meet my friend.

Inka nam _____ hai. — His/her name is _____.

Both respond: Ap kaisa(i) haiṁ.

SCENE III

Have students practice saying the names of the two countries mentioned: India, hindustani and United States, Amerika.

SCENE IV

Have students practice exchanging questions in the following manner:

Student #1: Apke pas paise haiṁ? — Do you have any money?

Student #2: Mere pas paise haim. — Yes, I have money.

Mere pas paise nahim haim. — No, I do not have any money.

A note about the structure used here: You may have noticed that the verb here does not seem to agree with what we would consider to be the subject. This is because the subject in the above sentence is "money," paise, used in its plural form. The apke pas or mere pas simply indicates "in your possession" or "in my possession" respectively.

Variation: If you want to ask about people, e.g., "do you have any friends?", etc., the structure changes just slightly, by adding the word koi, which means, roughly, "someone," "some," or "any" . While it is necessary in the question, it is not used in the answer. In English we do much the same thing. We say, "do you have any friends?" "Yes, I have friends."

Apke koi _____haiṁ?	Do you have any . . .
dost	. . . friends
dushman	. . . enemies
Mere _____haiṁ.	I have . . .
Mere _____nahiṁ haiṁ.	I don't have . . .

The second structure presented in this scene is that of asking "where are you going?" and the response: "I'm going to . . ."

Have students practice this construction, but remember that certain changes must be made to signify masculine or feminine references.

The question:	Ap kaham ja rahe haiṁ?	Where are you (masculine) going?
	Ap kaham ja rahi haiṁ?	Where are you (feminine) going?
The response:	Maiṁ _____ja raha hum	I (masculine) am going to . . .
	Maim _____ja rahi hum	I (feminine) am going to . . .

Substitute the following locations:

ghar	home
cinema	to the movies
hindustani	India
sala	to school
khane	to eat
kharidne dukan	shopping
shahar	to the city
restarent	to the restaurant

Ex. Maim ghar ja raha hum.

hotel	to the hotel
pustakalay	to the library
parti par	to the party

SCENE V

For practice with the "how much" construction with units of money--rupees:

Have each student write down an amount of money in American dollars, not to exceed $1.00, on small slips of paper. Then have them exchange these slips of paper with other students in the class to conduct the following exercise.

Student #1: Apke pas kitne paise haiṁ? How much money do you have?

Student #2: Mere pas _____rupaya haiṁ. I have _____rupees.

Student #2 should give the amount on his slip of paper, estimating the amount in rupees. At the time of this printing, the rupee was worth about 11¢ (9 rupees to a dollar).

NOTE: In this scene, Mrs. Chaturvedi's husband gave her 5 rupees (55¢). While this may not seem like much, according to Mrs. Chaturvedi, this amount would be enough to purchase fabric for a blouse in India.

SCENE VI

Activity #1: Divide the class into two teams. As you name a color, each team must try to find something in the classroom of that color. The team to do so first gets a point.

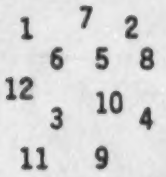
Activity #2: Display several objects of various colors at the front of the class. As you point to each, the team which can properly identify its color wins a point.

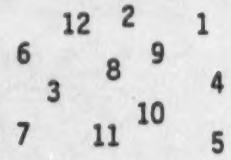
SCENE VII

Have students practice wrapping their own sari by following the instructions on page

SCENE VIII

Activity #1: Scramble two groups of numbers on the chalkboard:





Divide the class into two teams for a numbers relay. Call out a number in Hindi and have one member in each team race to the board and circle the correct number. The student who returns to his team first wins a point for his team.

Activity #2: Have students practice the numbers by repeating chorally, then individually. Then have them count off individually, starting over when the number 12 is reached.

Activity #3: Make copies of the rupee note illustrated on page and give each student an equal number of rupees. Have students bring in from home objects of a value not to exceed $1.00 (or they can use pictures from magazines illustrating various objects) and decide on the price they would like to get for them. Set up a bargaining table and have each student see how much he can purchase with his rupees. Be sure to return any objects of value to original owners.

A NOTE about the structures used in this scene:

In the structure "I will pay . . ." (Maiṁ _____ rupaye dungi), the word dungi is used when a female is speaking. If a male is speaking, the form is dunga.

Notice the way customers and shopkeepers say good-by: Namaste. This is the way you learned to say hello in the first scene. Actually, the word simply means "greetings." If you are saying good-by to friends whom you would expect to see again, you would say, instead, Phir melenghe.

SCENE IX

Have students practice asking each other how many brothers/sisters they have:

Question:	Apke kitne bhai haiṁ?	How many brothers do you have?
	Apke kitni bhan haiṁ?	How many sisters do you have?

(Kitne means "how many, how much?" Notice how it changes to agree with the gender).

Answer:	Mere (number) bhai haiṁ.	I have _____ brothers.
	Meri (number) bhai haiṁ.	I have _____ sisters.

If a student has no brothers or sisters, the response would be:

Mere koi bhai-bhan nahiṁ haiṁ.

Notice here and earlier how two words were joined to form one: mata-pita (mother-father) to mean "Parents;" bhai-bhan (brother-sister) to denote siblings.

Once again, the koi is loosely equivalent to the English word "any" as in "I don't have any."

SCENE X

Have students exchange comments about their families, classmates, teacher, etc.

Question: Apka (parivar) kaisa hai? What is your (family) like?

Apka (dost) kaisa(i) hai? What is your (friend) like?
(masculine - a feminine - i)

You can also substitute "sister" (bhan) or "brother" (bhai) above.

Response: Mere(i) _____ _____ hai. My _____ is _____.

	(chota, choti)	short (masculine or feminine)
	(lumba, lumbi)	tall
	(mota, moti)	fat
	(acha, achi)	nice
	(sundar)	pretty
	(hoshiar)	smart
	(batsurat)	ugly
	(amir)	rich
	(ulu)	stupid

Notice how the adjectives generally agree as follows: -a ending signifies masculine; -i ending signifies feminine. However, those adjectives which do not end in vowels will not make any changes for gender agreements.

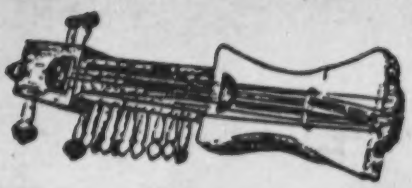
You might also point out to students that in this scene Mrs. Chaturvedi used the "honorific" particle, -ji, when speaking of her mother and father-- ma-ji, pita-ji. As was discussed earlier (See Teacher's Language Sheet), -ji is used to show respect. When speaking of one's parents it is quite common to attach this to the end.

SCENE XI

Use a large cardboard clock with movable hands to practice the numbers and the structure for telling time.

(number) baja (e) hai

MUSIC



Indian music is an art of the individual. Where Western music is based on harmony, the music of India relies very heavily on melody and improvisation. The human voice is the primary instrument; what a musician sings (creative role) is far more important than how he sings.

The standard ensemble consists of three persons: a soloist, an accompanying string player, and a drummer. The solo part may be either vocal or instrumental. To the basic group is always added a drone instrument, an accompaniment of one or more continuous tones. The drone is the most important structural element of Indian music today.

There are three basic elements in Indian music:

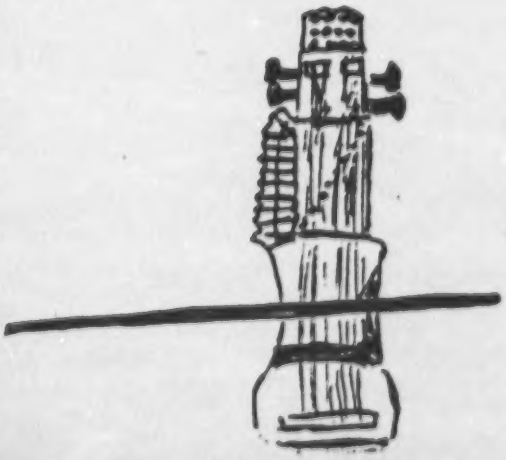
raga	melody
tala	rhythm
drone	continuing point of reference

The musician's attitude toward his instrument is one of reverence and respect. The instrument must be kept spotless and always carried in a special way to show the proper respect. Traditionally, incense is burned before and during a performance, or flowers may be placed on the instrument after a performance.

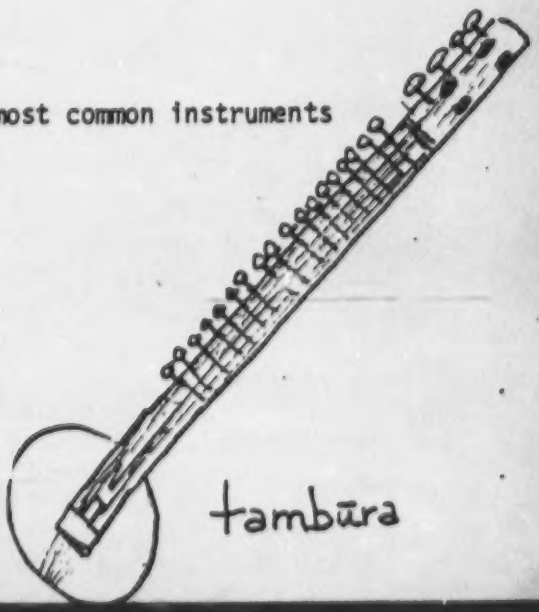
Instruments:

String:	*sitar
	*sarangi
	*tambura
	sarod
	veena
	dilruba
Percussion:	*tabla (pair of drums)
	mridanga
	dholak
	pakhawaj
Wind:	shehnai
	nadaswaram
	bansari

* most common instruments



sarangi
(bowed lute)



tambūra

Activities

1. The "drone", which is the most important structural element in Indian music, represents continuity. How is this idea of continuity reflected in other aspects of Indian life? How does the wheel, one of the chief symbols in Indian culture, reflect this "continuity?"

2. The basic theme of Indian art is that of "unity within diversity." How is this reflected in Indian music?

3. How does the music of a culture reflect the life style and beliefs of its people? Does American "rock" music tell us anything about the American way of life?

4. Play a Ravi Shankar recording for the students and have them try to identify the three basic elements of Indian music: raga, tala, drone.

5. Music appreciation is a process of becoming accustomed to various sounds. Why would Indian music sound strange to most Americans?

Activities (Psychomotor)

1. Make some noise (kick wastebasket, drop objects on desk, move chairs or desk, etc.) Remind students to keep what just transpired in mind and then produce a rhythmic beat (tap on desk, clap hands, etc.) How are the events just completed similar? (Avoid use of noise, sound, etc.) How are they different? What is the difference between noise and music? Why are some sounds musical and others noise? How can we tell when sound has rhythm?

2. Select a group of students and explain that they are going to sing "Three Blind Mice." This should then be sung in unison. Then have students sing it in the familiar round pattern. What was the difference between the two renditions? What musical function was performed when it was sung as a round? Since the song was sung once with simple melody, once with harmony, which was more pleasant? Why?

3. Explain that the song is now going to be sung in another manner. Students should be able to identify the new characteristics. Explain only to the singers that the first group will sing the regular part; the second group will hum a steady, unchanging tone from start to finish; and the third group will drum an appropriate beat starting at "They all ran after the farmer's wife. . ." Ask students to identify the musical characteristics after this has been completed.

4. Read to the students and have them discuss the following:

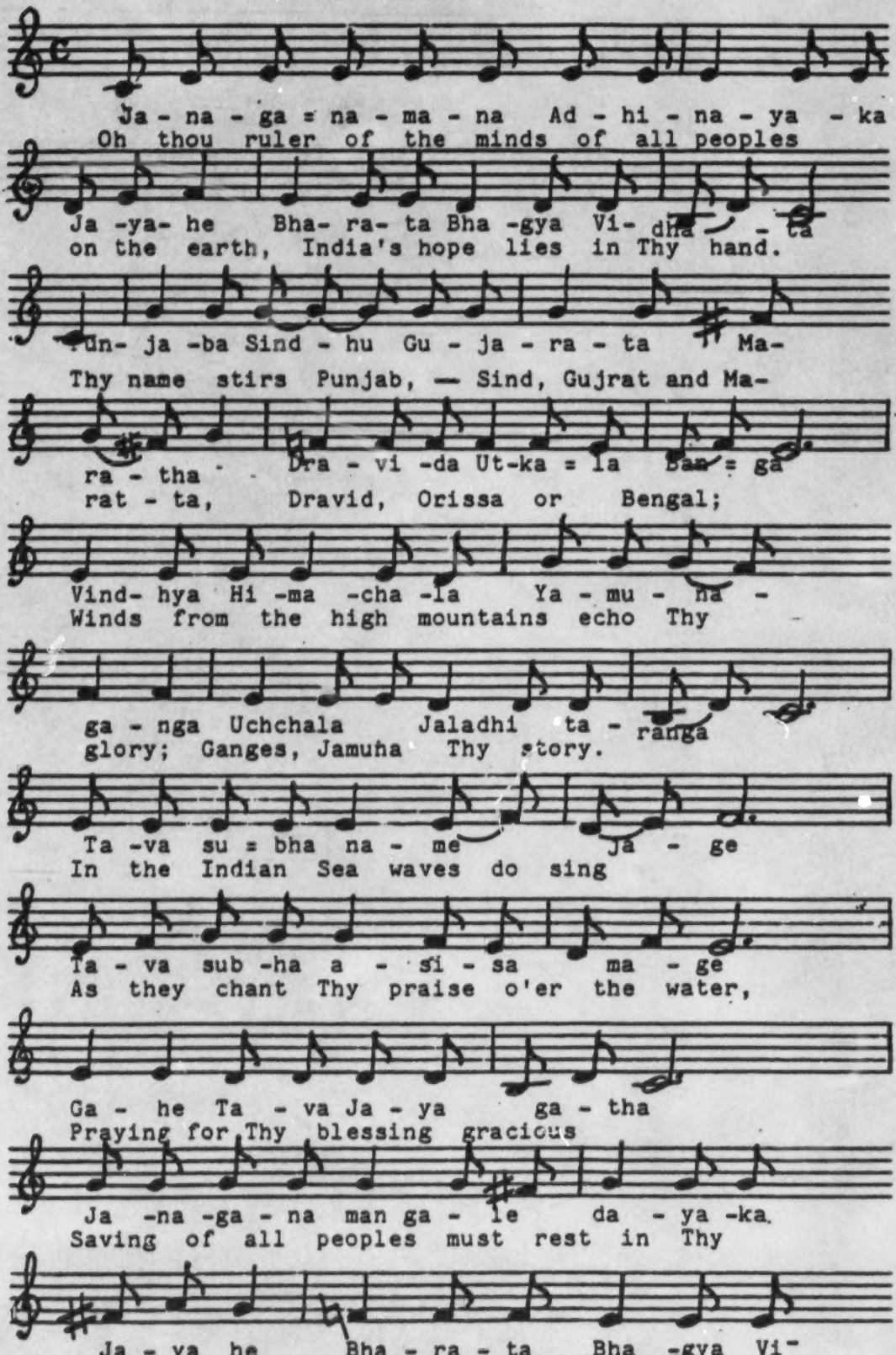
There is the story of a king who asked a sage to teach him how to make sculptures of the gods. The sage replied: "If you do not know the laws of painting, you can never understand the laws of sculpture." "Then," said the king, "be so kind as to teach me the laws of painting." The sage said: "It is difficult to understand the laws of painting without understanding the technique of dancing." "Please then instruct me in the art of dancing," said the king. "This is difficult if you do not study instrumental music," "But," said the sage, "these cannot be learned without a deep understanding of the art of vocal music." The king bowed in acceptance. "If vocal music is the source and goal of all the arts, please then reveal to me the laws of vocal music."

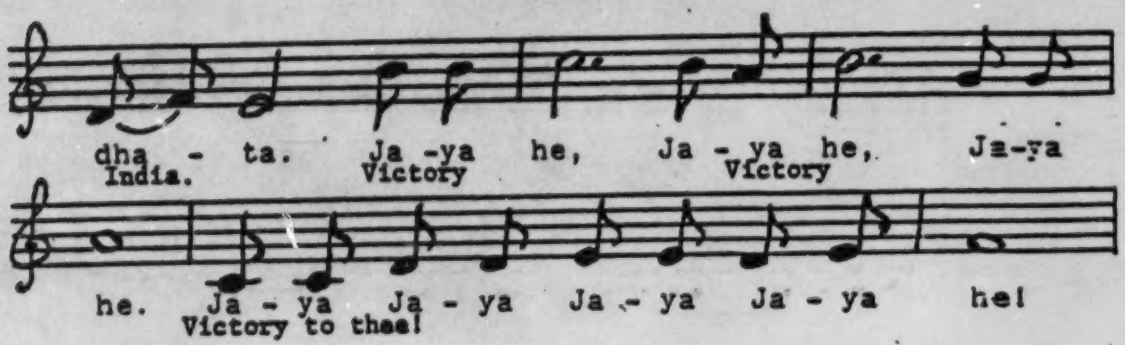
What does the story illustrate?

National Anthem of India

Written by: Rabindranath Tagore

JANA GANA MANA

Morning Song of India

Ja - na - ga = na - ma - na Ad - hi - na - ya - ka
Oh thou ruler of the minds of all peoples
Ja -ya- he Bha- ra- ta Bha -gya Vi- dha - ta
on the earth, India's hope lies in Thy hand.
Pun- ja -ba Sind - hu Gu - ja - ra - ta Ma-
Thy name stirs Punjab, — Sind, Gujrat and Ma-
ra - tha Dra - vi -da Ut-ka = la Ban = ga
rat - ta, Dravid, Orissa or Bengal;
Vind- hya Hi -ma -cha -la Ya - mu - na -
Winds from the high mountains echo Thy
ga - nga Uchchala Jaladhi ta - ranga
glory; Ganges, Jamuha Thy story.
Ta -va su = bha na - me Ja - ge
In the Indian Sea waves do sing
Ta - va sub -ha a - si - sa ma - ge
As they chant Thy praise o'er the water,
Ga - he Ta - va Ja - ya ga - tha
Praying for Thy blessing gracious
Ja -na -ga - na man ga - le da - ya -ka
Saving of all peoples must rest in Thy
Ja - ya he Bha - ra - ta Bha -gya Vi-
mighty hand, Guardian and Keeper of


dha - ta. Ja -ya he, Ja - ya he, Ja-ya
India. Victory Victory
he. Ja - ya Ja - ya Ja - ya Ja - ya hei
Victory to thee!

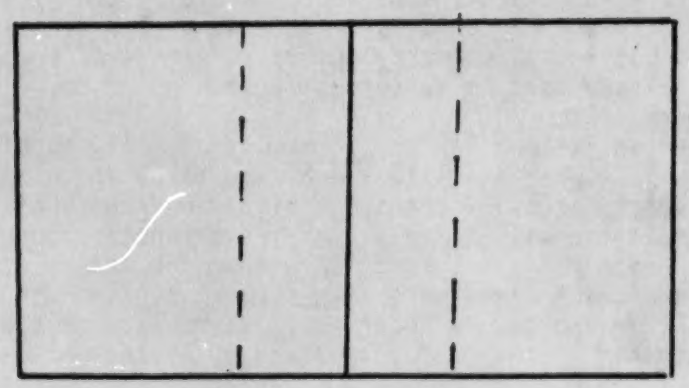
KABBADI

An Indian Game

This game is one of the most popular in India and is played by children and adults in national tournaments. The playing field is a large rectangular court divided by a line in the middle.

Players are divided into two teams. One team chooses a player to "make an attack" on the opponents. The attacker goes to the middle line (or base line), inhales deeply and enters the territory of the opposition. He must continue to hold his breath and constantly chant "Kabbadi" to signify that he is holding his breath. He tries to tag the members of the opposing side. When he succeeds in tagging a player, that player is considered "dead" for the rest of the game. At the same time, the members of the opposition try to catch the attacker before he has a chance to escape by touching the base line with any part of his body. If he is caught, or if he loses the Kabbadi chant, he is "dead" and must retire. If he should lose his breath while in the enemy's territory, he is considered "dead."

The sides take turns sending players to the opposing court. The side having the greatest number of players at the close of the game wins. If the game is played in time periods of 15-20 minutes, the team with the fewest outs, or the team that tagged the most opponents is declared winner.



SCORPION'S STING

Players gather closely about one player, who represents the scorpion. The scorpion walks on all fours with one leg raised to represent his stinger. The scorpion tries to touch a player with his raised leg. If he succeeds, that player becomes the scorpion. The players tease the scorpion by touching his head, his shoulders, his hands, or even his stinger, being careful to prevent his stinging them.

Affective Component #1

The Caste System

Historians are not sure how the caste system originated in India. The Sanskrit word for caste is varna, "color;" thus, some believe that it came about from the desire of the Aryans to remain apart from the dark-skinned Dravidians whom they shunned not for their color, but for their strange language. Castes (or jati") developed from four classes of people: Brahmans, or priests; warriors, merchants, farmers, and servants. Anyone who was not a member of one of these classes was considered an outsider or an "outcaste" (named "Harijans" by Gandhi, which means"children of God"). The Brahmans with their life of meditation, became the most influential group. Caste groups follow separate occupations, prescribe unique eating habits and refuse to marry outside groups.

The caste system in India grew to become more rigid and complex. Castes split into subcastes, usually according to occupation so that at last count there were over 3,000 splinter castes.

The Brahmans taught others that caste is the will of Brahma, the Supreme Being; that every man inherits the caste and occupation of his father and can never leave it. They taught that all work, no matter how menial, was of importance if done for Brahma's sake. At one time it was impossible for a man to move upward in the social scale by changing his way of life. When a man married, he could marry someone of a lower class or of the same class, but could not marry upward. Members of the lower castes were forbidden to take part in religious ceremonies or to be educated.

Every caste had its own law or dharma, of divinely-appointed duty. Every person knew just what his life's work was to be and how to go about it. The caste system actually created a highly-ordered society. Because of this system, there was little slavery; every occupation acquired a certain importance--each had a set function within the entire scheme of things. The members of each caste were able to work together to protect their interests. According to the doctrine of Karma (law of causation), a person could better his status in future lives by living up to his dharma.

Some changes in the caste system have occurred over the years. The practice of "untouchability" can no longer be publicly enforced and the government now sanctions special privileges to these castes to encourage them in their efforts to advance themselves. The structure is not immobile. Castes continually shift their relative positions and even their occupations and new castes form and old ones dissolve.

The caste system is gradually changing but it is not likely to disappear altogether, for it is the institution that cements the society together. To the Indian, the caste structure is as normal as the rotation of the Earth around the sun. It represents the societal manifestation of the Indian ideal of self-hood: the Indian finds his meaning in countless dependency relationships of family, caste and community and seeks total release from personal identity. This is in contrast to the Western value of personal independence which seeks to sever the bonds that tie him to his family. For this reason, the caste system is difficult for the American to understand and appreciate. As one author has noted*, "to understand the overall phenomenon is as perplexing as discovering a scheme for the cells of a large beehive."

Perhaps the caste is best described by some of the following ideas. You may want to present these for class discussion:

1. The caste system provides for employment.

2. The caste system expects people to fit into molds which are predetermined from birth.

3. The caste system offers a sense of security since people know just where they belong on the social ladder.

4. The caste system offers psychological security and reinforces similarities in ways of life.

5. Insures that every job will have someone to do it.

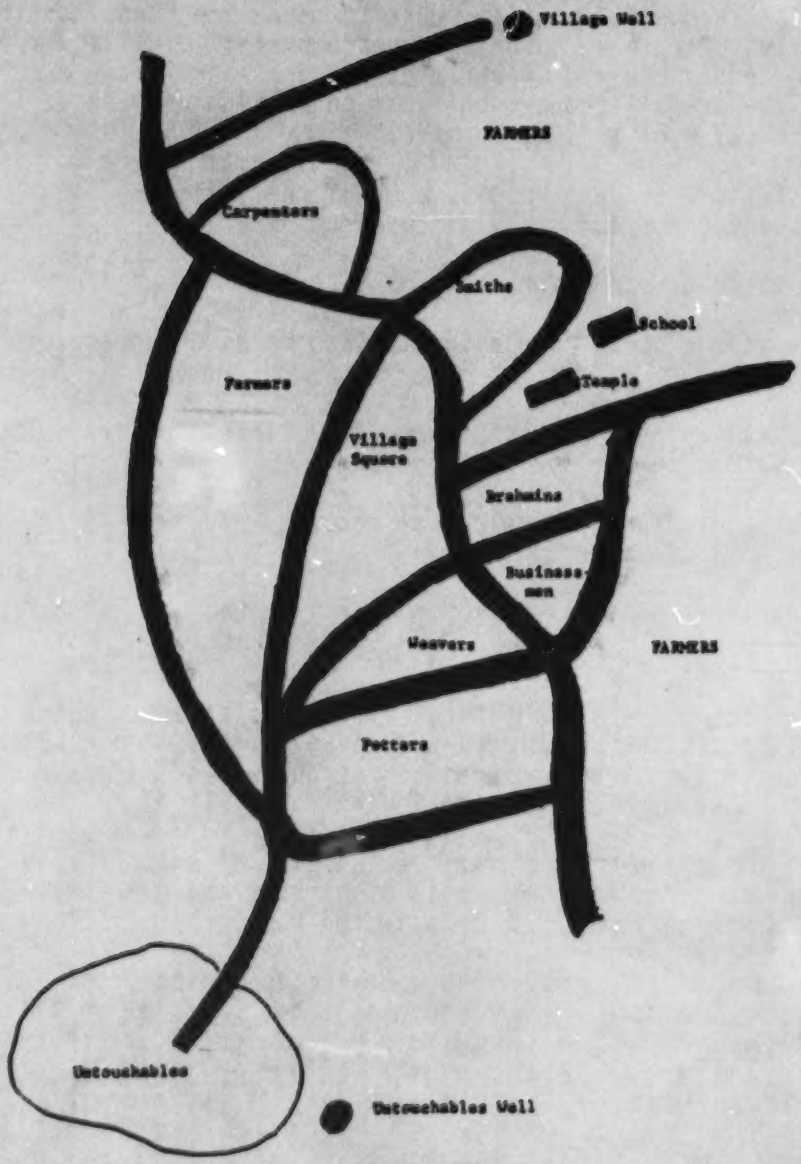
Questions:

1. Every social structure and political system has advantages and disadvantages. Discuss the advantages and disadvantages of our system. Would the caste system be appropriate for our way of life? Would the U.S. system be appropriate for the Indian way of life?

2. Within each caste there is a great deal of mutual support as each member works to defend the interests of himself and his fellow workers. Do we have anything similar to this in the U.S.?

3. Look at the map of a typical village on the following page. Which classes (working classes) would you expect to be higher on the caste hierarchy? lower? If you wanted to buy a piece of pottery, you would have to go to a certain section of the village in which all the potters lived. What does this say about the quality of workmanship you could expect to find? Why?

4. India's Constitution in 1950 prohibited discrimination against anyone on the grounds of caste, creed, race or sex. Would this map be accurate then, today? Though persons are equal under the law, does this mean they will be treated as equals by their fellow man? Why or why not?


Village Well
FARMERS
Carpenters
Smiths
School
Farmers
Temple
Village Square
Brahmins
Business men
Weavers
FARMERS
Potters
Untouchables
Untouchables Well

5. What are the differences between the American concept of "division of labor" and the Indian caste system?

6. A person would never wish to move to another section of the village because he knows he wouldn't be welcome elsewhere and he would miss his old friends. Make a list of your parents' friends. Beside each one, put the name of his profession (if you know it). How many of your parents' friends have the same profession or work with your father or mother at the same job? Make a list of your own friends. Are there certain things that they all have in common with you? (sports, good grades, etc.). Would you agree that groups of people everywhere find themselves drawn together by their common occupations and tend to reinforce similarities in their ways of life by marriages within a single group?

7. "Caste in the village is just one huge beehive, or honeycomb--whichever you may want to call it. Each little cell is quite separate, but it has walls and each wall touches a wall of another cell. In the same way each caste is separate and distinct, but they are all dependent upon one another, and you couldn't take one or two away without affecting the whole system."* What predominant theme in Indian art does this illustrate?

8. What does the caste system have to do with the fact that India was one of history's few societies never to have had a system of slavery?

9. How would an Indian explain the advantages of the caste system?

10. What changes have occurred in caste structure and mobility in modern India? What similar changes have occurred in religious and ethnic groups and their social relations in America?

11. Explain to the class the difference between intrinsic and extrinsic rewards. Which would motivate the Indian worker more? the American worker? Which motivates him as a student to perform well?

12. Why would it be difficult for an Indian to understand the American competitive spirit? Why or why not?

13. Discuss: The caste system may have produced the only reasonable way for India to make an orderly process of growth. Different people have been allowed to retain their own modes of life, not forced to conform to a general standard.

14. How does the caste system reinforce the Hindu religious beliefs? How are castes and differences in station justified by Hinduism? (If a person is born into a lower caste, it is the will of God, the individual must be paying for the sins of a past life. To interfere with this would be to interfere with the will of God).

Carpet Weaving

Among all the exports of Indian handicrafts carpets rank the largest. Carpet making is basically a family craft which employs a great number of people. During leisure hours or during winter or monsoon season when farming is slack, this activity keeps the entire family engaged.

There is hidden meaning in almost all designs found in oriental carpets. The circle represents eternity; the zizzag, water and lightning; the swastika, guiding light and darkness; the wavy line, continuity of life; the tree, bounty. The whole carpet is said to represent eternity and the pattern, the visible world of change (again the persistent theme, "unity within diversity").

The design of the carpet will most likely depend upon the region. Some are subdued in color, others bright. Some are realistic representations, others symbolic. Cherry blossoms, lotuses, lilies, tulips, and irses form the common motifs of Kashmiri carpets, perhaps the most famous.

But since carpetmaking is essentially a family affair, each design holds a special part of the creator: his past experiences, hopes for the future, faith and memories, love, grief, joy, hatred--all are recorded in his handiwork.

Activity

Have each student design his own "magic carpet" keeping in mind the personal and symbolic nature of the design. The colors (either crayon or paint) should reflect the emotions which accompany the theme of the design.

**This might be an excellent opportunity for introducing the student to the caste system (See Affective Component #1) through active participation. The following is simply a suggestion for tying this activity into Affective Component #1: The Caste System

A. Draw lots to divide the class into four groups (castes) as follows
   1. Materials Officers (responsible for securing, distributing materials, making sure the supply is readily available, and cleaning up) (You may wish to make "clean up" a separate caste depending on class size).
   2. Artists (responsible for design and production of carpet)
   3. Merchants (responsible for "selling" final product to judges)
   4. Judges (responsible for judging performance of individuals in each caste.)

B. Group Size

1. Materials Officers 7-10
2. Artists 5-6
3. Merchants 5-6
4. Judges 5-6

C. Time

You may want to time the entire activity so that it takes no more then 30-45 minutes.

D. Organization

Each individual will have the responsibility within his caste to perform his duties as efficiently and effectively as possible for each will be "judged" upon his performance within his own caste. For this reason 5 judges would be necessary:

1. One judge for the Materials Officers (speed in distribution of materials; neatness in clean-up)
2. Three judges for the Artists (these will be the final judges of the art works, judged upon neatness, use of color, creativity and symbolic representation)
3. One judge for the Merchants (which merchant did the best job of "selling" his artist's product?)**

** Each merchant will be responsible for convincing the judges of the merits of one particular artist's work. He will describe the product to the public in terms of its "story" or symbolism, use of color, etc.

NOTE: Be careful to avoid as much as possible any type of racial or sex discrimination in group divisions.

E. Follow-up

1. Ask the students how they felt about working in this way. What were the good points? What were the bad points?

2. How did they feel about members of their own caste? Members of the other castes? Why did they feel this way?

3. Explain to the class the term "dharma"--sacred law, the path which a person should follow in accordance with his nature and his station in life. How well he fulfills his dharma will determine his station and form in subsequent lives. Ask them how they feel about this idea. Does knowing one's occupational limitations better enable one to fulfill his dharma? In other words, can we perform better if our job is strictly defined?

A Bit of History

The Birth of Pakistan

In 1500 B.C. the people of India were conquered by the Aryans and it was this group of people who developed the Hindu religion. The Aryans established a society in this country which was based on their own belief that they were superior to the people they had conquered. The caste system that exists in India today was therefore the fruit of Aryan religious and social beliefs.

In 1206 A.D. the Turks invaded India and brought their religion, Islam. This religion was in direct conflict to the Hindu traditional values in that it decreed that all people were equal. Early moslem rulers threatened death to those Hindus who would not convert, but later, this conflict subsided somewhat. Hindus were left to practice their own religious beliefs and the two groups lived compatibly for 500 years.

Then in the 1700's, persecution of the Hindus began once again. And then came the British. . .

British companies were attracted to the rich market for Indian fabric and seeing the religious strife in India, felt the time was ripe to step in. Finally, in 1858, the British government seized control over India and made it a British colony. They sent groups of Indians to be educated in England, unaware that this education was causing these groups to question British rule by introducing them to the Western ideal of democracy.

It was at this time that one of the most outstanding figures of Indian (and world) history appeared. His name was Gandhi and his doctrine was peace, love, and non-violence. He saw India's strength as a spiritual nation, not as an industrial one. Gandhi advocated independence for India by way of a peaceful revolution--a revolution not of violence against the British, but rather of disobedience. He traveled throughout India, encouraging people to refuse to follow the orders of the British and to refuse to work for them. His teachings had a powerful effect on the people and on the nation as a whole.

On the British side, there was much talk of granting independence but it wasn't until 1945 that the British government really began to look with favor upon the idea. Then, when it became apparent that independence was going to be achieved, the age-old conflicts between Hindus and Moslems living in India were resumed. British efforts to unite the two groups proved futile and on August 15, 1947, India was divided and two separate nations were granted freedom from British rule: India (Hindu religion) and Pakistan (Moslem). The bitterness and fighting between these groups, however, continued.

This religious conflict upset Gandhi, who had hoped that both groups could live together peacefully. He tried to befriend both groups and spoke openly against the separate state of Pakistan. But in trying to befriend two groups who were enemies, both sides saw him as a traitor. In 1948, Gandhi was killed by a Hindu. This one act--the death of a once-beloved leader, shocked the Hindus and forced them to realize what was happening. They called a cease to the violent Hindu-Moslem conflict and peace reigned once again.

Activities

1. Have students do some outside reading about Gandhi and his doctrine of non-violence. How was he able to accomplish so much through a peaceful revolution?

2. Have students find out something about the moslem religion. What are the basic principles? How does this religion differ from the Hindu? How are the two alike?

Affective Component #2

Hinduism

There is no state religion in India. Religious attitudes and beliefs are diverse. The majority of the people practice some form of Hinduism (85%); the remaining 15% practice one of the six other significant minority faiths (11% being Moslem). Hinduism with its complexity and diversity, defies precise definition. Perhaps the chief characteristic of Hinduism is this wide variety of beliefs held together by an attitude of mutual tolerance and by the conviction that all approaches to God are equally valid.

Although the center of Hindu belief is one divine God, or "universal spirit" called Brahman, most believe in a triad of manifestations of this one reality. These are: Brahma, the creator; Vishnu, the preserver; and Shiva, the destroyer. These manifestations also have their incarnations, as for example, Vishnu, who takes on the forms of Krishna and Rama.

Hinduism contains certain generally accepted beliefs:

1. reincarnation and transmigration of the soul: the continuity of life through a series of lives, either as human or some other form.
2. karma: what we are in any given life is the result of thoughts and deeds of past lives.

The general traditional values or goals of Hinduism may be classified under four heads:

1. dharma or natural justice: the belief that there is an all-pervading and eternal order to which human actions must conform. Though in India there are diverse customs, it is believed that a fundamental principle regulates all of them. Any political or social pressure intended to control it is improper. These beliefs are reflected throughout all spheres of Indian life; it is the individual's dharma or moral law corresponding to his position in life which provides the guiding principles for his behavior.
2. artha or material welfare: respect for material possessions (the musician, his instrument; the worker, his tools). Tradition holds that Brahman pervades everything moral and material; therefore, this Great One is present in worldly objects.
3. kama or creative desire: this creative desire leads to action which must be performed according to dharma. This spirit inspires the Hindu to strive to lead a morally good life and to properly conduct his social obligations.
4. Moksha or liberation (spiritual release): the belief that if one lives good lives with purity, self control, and honesty, if one fulfills in each life the special duties of one's caste, one will be born at successively higher levels until he reaches the state of oneness with Brahman, at which point rebirth ceases. Hindus seek personal spiritual freedom by withdrawing from attachments to the outside world in order to discover true consciousness and true "reality" through one's mind.

Discussion

1. How does the Hindu doctrine of "non-violence" arise from his religious beliefs?

2. Why would animals be considered "sacred" in Indian society?

3. What would be the Hindu view of success in life? What is your own view of success in life? Do our views of life and success differ from those of the Hindu? Why?

4. How do the concepts of karma and dharma give the Hindu an orderly, structured life?

5. What aspect of Hindu religious belief inspires hope for the future and acceptance of the present?

6. How does our view of time (past, present, future) differ from that of the Hindu?

7. Why doesn't the principle of "many roads to Moksha" cause difficulty for the Hindu? How does this compare with the Biblical saying, "In my Father's house there are many mansions?"

8. The Bhagavad-Gita is India's most widely read and influential scripture. The god Krishna makes this statement:

> In every age I come back
> To deliver the holy,
> To destroy the sins of the sinner,
> To establish righteousness.

How can this statement account for Hindu tolerance of all "saviors," "prophets," and of all other religions?

9. Apply the meaning of karma and dharma by proposing actions which you would take in your own life, if you were living under the teachings of Hinduism.

10. Cows are considered the most sacred of all animals to the Hindu. Students are probably familiar with the fact that Indians will not kill cows or eat beef. They may even conclude that if Indians are starving, this practice would seem irrational. Lead a discussion to help students understand that the word "irrational" cannot be applied to any practice of any society since what may seem logical and rational to one society may not be so viewed by another. Americans also have sacred objects and practices that are no more rational than those of any other society. What are some of these?

Is the U.S. love of the automobile not just for its usefulness, but also for the inner needs it fulfills: power, prestige and privacy?

Ask students if they were starving if they could eat their pet dog or cat.

Is it fair to judge a society's actions as "right" or "wrong" when they are based on centuries of sincere and unshakable belief?

How do students feel about cannibalism? Can they see any parallel between their views of the sacredness of life and the Hindu's view of the sacredness of life and reincarnation of the spirit in various living forms?

11. Read the two selections below and discuss how they reflect the principles of the Hindu religion:

The Jataka Parable

A Brahman was preparing to make an offering to his dead ancestors by sacrificing a goat, and had turned the animal over to his disciples for the preliminary bathing and garlanding. While this was going on, the goat suddenly acquired recollection of its previous existences and thereupon burst into a loud peal of laughter, like the breaking of a pot. But a moment later it fell into a fit of weeping. The disciples reported this unprecedented behavior to the Brahman, who asked the goat, "Why did you laugh?" "Because," replied the goat, "long ago in a previous existence I was a Brahman like you and I too celebrated just such a sacrifice to the dead. As a result I was doomed to be reborn as a goat for 500 successive existences, and in each existence to have my head cut off. I have already suffered this fate 499 times, and now when my head is cut off for the 500th time, my punishment will come to an end. Therefore in my joy I laughed." "And why," asked the Brahman, "did you weep?" "I wept," said the goat, "when I thought of the 500 existences of sorrow which you are about to bring upon yourself by cutting off my head." "Never fear," said the Brahman, "I shall not sacrifice you and you shall escape the pain of having your head cut off." "It will make no difference for you to spare me," said the goat, "my head must inevitably be cut off." The Brahman, however, gave orders to see that no harm came to the goat. Once free, the goat ran over to a ledge of rock and stretched its head out to nibble the leaves on a bush growing there. At that moment out of the clear sky came a sudden bolt of lightning, which split off a sliver from the overhanging rock, and this sliced off the goat's outstretched head as clean as with an executioner's knife.

W. Norman Brown, Man in the Universe. Berkeley University of California, 1970, pp. 45-46.

The Transitory Nature of Life

The wise realize that some day they will have grey hair. Therefore, while young, they refuse to be slaves to the world. But those who try to remain young cannot overcome their faults. They have no stability. At the end of their lives you will see them painfully trying with their canes to get upon their feet.

The days fly past. Suddenly Death comes as though in anger. Therefore let man realize that wealth too will pass away, and let him begin now to lead a life of virtue.

Wise men know that the body is the seat of disease and sin. So let a man learn to live without enslavement to the body and in detachment from it, like drops of water on a lily leaf. Such men do not talk about this with others.

When starvation comes, honor, high birth, learning, knowledge, almsgiving, the performance of austerities, high rank, industry and desire for women--all these will vanish.

Since life is but a bubble, wealth like wind-driven waves, and the body like letters written in water, why not turn to God?

Emmons White, The Wisdom of India, Mount Vernon: Peter Pauper Press, p. 17.

12. Why would physical discomfort and deprivation bother an Indian less than an American?

13. Ask students what they know about Hare Krishna. What does this Indian spiritual approach try to achieve? (Turning the mind inward, through meditation, to gain knowledge of oneself, to achieve peace, to gain self-control).

14. What exactly is "meditation?" Do you know anyone who practices it? What does one gain from it?

15. Hindus can explain the variation in the fortunes of being born high or low, good or bad. How do Americans explain that some people have advantages from birth and attract good fortune in life while others seem doomed to failure?

THE LOYAL MONGOOSE

Once upon a time a farming family lived at the far end of a village. They had a little daughter whom they loved very much. One evening the father, Lalgadi, returned home from the fields carrying with him a tiny baby mongoose. He told the woman, Sonal, that the little mongoose would grow up and be a pet for their daughter.

The baby and the mongoose both grew quickly. But in 5 or 6 months the mongoose was fully grown while the daughter of Sonal and Lalgadi was still a baby. The mongoose was a handsome animal. He had two shining black eyes and a long bushy tail.

One day Sonal wanted to go to the market. She fed her daughter and put her to sleep in the cradle. Then she took up her basket and was ready to go out.

But first she went to Lalgadi and said, "I am going to market. The baby is asleep. You must watch over her. I do not like leaving the child alone with the mongoose."

"You need not feel afraid", said Lalgadi. "Out pet is as gentle and loving as our baby."

Upon being reassured, Sonal left for the market.

Lalgadi, having nothing to do, went out for a walk. He met some friends on the way and therefore did not return home soon.

Sonal came back from shopping, her basket heavy. She found the mongoose sitting outside as if waiting for her to return. As soon as he saw her, he ran to welcome her. But Sonal took one look at the mongoose and screamed.

"Blood!" she cried.

And it was true. The face and paws of the mongoose were covered with blood.

"You have killed my daughter!" cried Sonal.

And with all her strength she struck the mongoose with her heavy basket. She then ran to the child's cradle.

She found the baby still fast asleep. On the floor below the cradle, lay the torn and bleeding body of a black snake.

Sonal at once understood what had happened. She ran out again, calling the mongoose: "You killed the snake! You saved my child!"

But the mongoose lay still. He could not hear her for the basket had hit him on the head. Sonal now felt very sorry for acting in such haste. With tears in her eyes she bent down and looked at the mongoose. To her great sorrow she saw that he was dead.

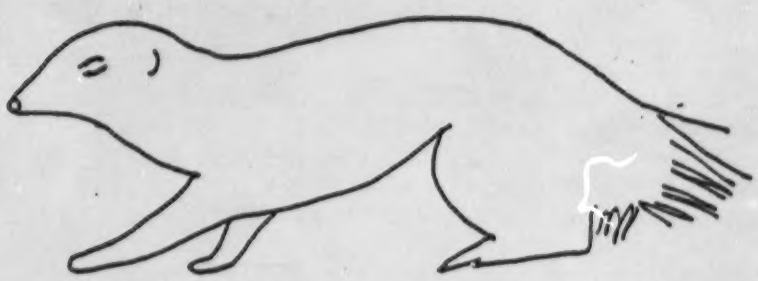
"The Loyal Mongoose" Discussion

1. What does the word "didactic" mean? Would you say this is a didactic fable?

2. What is the moral of this story? Ask students to relate an incident in which they "jumped to conclusions".

3. Why was Sonal afraid of leaving the mongoose with the baby? Do you feel this fear was justified? Why or why not?

4. What is a mongoose? (Small animal (about 16" long) which lives in India and other parts of Asia. It is known for its ability to kill mice, rats and snakes but it will also kill poultry and young birds. Its swiftness allows it to seize and kill even the most poisonous of snakes such as the cobra. The mongoose has been introduced to other parts of the world to combat the problems of an excessive rat population).



DANCE

Classical Indian dance is based upon religious or agrarian symbols expressed with the eyes and delicate hand movements. The traditional dance was a way of talking with the audience and served to convey and carry on Hindu legends. These expressions are often seen in sculpture. Dance, sculpture, and drama aim to evoke some feeling, quality, or mood.

The first great dancer was Shiva (Lord of the Dance). He stood with his feet on a demon and began shaking a little drum which was the world's first rhythm. As he began to move his body with the beat, the world took shape. Fire appeared in the palm of another hand and he continued to dance until his world was complete, and provided at the same time with the means to destroy itself.

Activities

1. Look at some pictures of Indian sculpture. What do the gestures symbolize?
2. Discuss: "Dance is man's basic way of praying and sculpture is his way of making it lasting."
3. Why do some statues have more than two arms?
4. Make a list of some common gestures which would have more or less universal meanings:

   thumb and finger pinching nose (smell)
   both hands over ears (too loud)
   hands and arms outstretched (large)
   thumb and forefinger touching (small)
   hand cupped over ear (cannot hear)

   Have students perform these gestures and assign the rest of the class the task of interpreting them. Point out to them the accompanying facial expressions of these gestures.
5. Make a list of emotions: fear, hatred, love, surprise, etc. Have the students display these emotions through the use of gestures.
6. Play a game of charades: assign each student a situation and have him convey this situation to the rest of the members of the class non-verbally.
7. Have each student think of a pleasant situation that he has experienced, an upleasant situation, a fearful situation, a situation in which he was worried; then act out this situation using only his hands, eyes, and facial gestures. Have each member of the class write down what he thinks this student was trying to communicate.
8. Eye movement is crucial to much of Indian dance. It is said that the eyes are the center of expression. Students of dance in India go through exhaustive training to learn to control their eyes and move them expressively. Have students practice expressing the "nine emotions" using only their eyes. Have the class vote on which student expressed each one most accurately: love, valor, kindness, wonder, contempt, fear, disgust, wrath, and serenity.
9. Have students use some of the hand gestures on the following page, combined with eye movements to create and act out a short story. Have another student interpret the story for the class.

BIRD

SWAN

FLOWER

BEE

CRESCENT MOON

GOD, BRAHMA

SNAKE

ANIMAL

WHEEL

PRAYER

BIRD

Affective Component #3

Women, Marriage and Family

A marriage in India is, to a certain extent, regarded not so much as a union between two individuals as the establishment of a relationship between two families. In Indian society, the group to which one belongs is very important; first is the family group, second is the caste.

Individuals regard their family as part of their own identity and extend the family to include every relative by blood or marriage and all generations. Personal attachments to family or caste take precedence over all else, business or social.

Privacy is not as highly revered in India as it is in the U.S. Indian people love to be with members of their family and will live in conditions Americans would perhaps consider crowded and noisy in order to be together. Indians have a great sense of shared or common property. The Hindu extended family has traditionally meant a family conglomerate in which the earnings, resources and talents of all members were pooled and distributed to the members as needed.

The welfare of the individual depends on the welfare of the group. Such an important thing as marriage affects many people besides the immediate couple. Marriages are often still arranged after long negotiations between the parents of the prospective bride and groom, the exchange of horoscopes, and agreement upon financial terms (dowry). Recently, parents have allowed couples to get to know each other prior to wedding arrangements, giving them a chance to veto the match if they so desire. Dating does not exist except among the minority of urban Indians who are extremely "Westernized."

Although Indian society stresses male dominance, women today enjoy a great deal of educational and occupational freedom. Traditionally, women have played a notable part in public affairs. India is perhaps the only country in the world where women did not have to fight for the right to vote. Today under the constitution, the women of India enjoy absolute equality with men, and this is the reason why so many women are actively involved in political, social, educational and cultural activities. Mrs. Indira Gandhi, appointed Prime Minister in 1966, was the first woman in modern times to rule a major nation. The first woman President of the United Nations General Assembly was also a woman from India.

Educational advancement and career establishment of women is considered desirable both by men and women. Women are never considered competitors of their husbands. Most professional women expect to raise a family and actively pursue a career. Yet, while an Indian woman is accepted in public as equal to a man for her talent and education, at home she is always second to the man.

Many village women still observe such customs as purdah (seclusion and covering of faces) within the husband's village. However, observance of most of these customs is losing significance. There is general agreement by both men and women that women should be encouraged to walk with, not behind their husbands; attend mixed functions; eat meals with their husbands; and travel in mixed company.

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Discussion

1. What are some advantages/disadvantages to the system of arranged marriages?

2. What is the relationship between the caste system and arranged marriages?

3. Why did "computer dating" gain popularity in the U.S.?

4. What restrictions (religious and ethnic) used to exist in American society in the selection of marriage partners?

5. What influence do American parents have today on their child's selection of a marriage partner?

6. What factors would be important to most parents whose child is about to be married? What are common concerns for parents in the U.S. and in India? Where would they differ? What factors would be most important to your parents in choosing a husband/wife for you? Would you agree with their choice?

7. What would be the advantages and disadvantages of early marriages in Indian society? American society?

8. What is a "dowry?" What are the advantages and disadvantages of the dowry system in India?

9. Do you feel the family unit has lost some importance in the U.S.? If so, why? Why has it maintained its importance in India?

10. How does the position of women in India compare with that of the U.S.? What was the traditional role of the American woman? How is this changing? Do you agree with this change?

11. While a woman may be first in her profession, she is always secondary to her husband. Why is this not seen as a contradiction by the Indian woman?

12. What customs/traditions do we have in the U.S. which separate men and women by roles?

13. Write your own ad for a newspaper advertising yourself and describing your idea of the perfect marriage partner.

14. In the newspaper ads on the following page, what information seems to be the most important in the selection of a marriage partner? What do such things as "no bars", "dowry seekers please excuse" mean?

Newspaper Ads

WANTED SUITABLY WELL-PLACED MATCH AROUND 30-40 for a highly connected, good-looking homely* M.A., Khatri girl, aged 27. Doctor/Engineer/Government Officer preferred. Caste no bar. Early decent marriage. Apply Box 35874-CA. Hindustan Times, New Delhi-1.

WANTED SUITABLE, EDUCATED SERVICE MAN, for Vaish widow, 22 years, beautiful. Graduate doing B.T. Box 38833-CA. Hindustan Times, New Delhi-1.

WANTED A SUITABLE JAIN BOY FOR A GIRL M.Sc. (Chem.) 23 yrs. M.A., good-looking, Govt. service, getting Rs. 500/- p.m. Decent marriage. Father leading Advocate. Apply Box 24360-M. Hindustan Times, New Delhi-1.

WANTED GIRL FOR A YOUNG VAISH, AGE 28 years, good income. Box 37794-CA. Hindustan Times, New Delhi-1.

WANTED A HEALTHY, BEAUTIFUL AND WELL EDUCATED girl from a high family for a handsome, healthy and double M.A., Punjabi youth, 26 years, Malhotra with considerable property of his own. Asstt. Manager of a very good Tea Estate (Better than Class 1 Service, s/o a rich Tea Business Magnate. Full detail in the first instance. Box 25215-CH. Hindustan Times, New Delhi-1.

*Home loving

DECENT MATCH FOR EDUCATED, PRETTY KHATRI sisters 18 & 20. Decent marriage. Box 38806-CA. Hindustan Times, New Delhi-1.

WELL-ESTABLISHED MATCH FOR BEAUTIFUL, GRADUATE. Saksena Dusrey, homely* girl. 18. Early decent marriage. Dowry seekers please excuse. Box 24339-M. Hindustan Times, New Delhi-1.

WANTED A BEAUTIFUL EDUCATED LIFE COMPANION, preferably Lady Doctor, for a Brahmin, 38, running his own clinic. Caste no bar. Box 38835-CA. Hindustan Times, New Delhi-1.

WANTED FIRST CLASS MATCH FOR A HANDSOME Oswal Jain. Graduate, aged 26, doing flourishing business. Father holding top position in leading business house, other relatives highly connected. No sub-caste restriction. Write Box 24338-M. Hindustan Times, New Delhi-1.

PRETTY, TALENTED GIRL FOR CIVIL FLYING instructor (Hindu), 32, income Rs. 2000/P.M., hobbies music, arts, vegetarian. No bars. Box 35856-CA. Hindustan Times, New Delhi-1.

PRETTY KHATRI GIRL, FOR HANDSOME BOY, 27, senior cambridge passed, photography in England, drawing rs. 1,500/-, coming soon for marriage. Atmaram Bahal. 5/5188, Krishan Nagar. Karol Bagh, Delhi-5. 35868-CA.

(From the *Hindustan Times*, February 26, 1967.)

Good Husbands Don't Come Cheap On India's Marriage Market

By TYLER MARSHALL
Los Angeles Times

NEW DELHI, India — What's a husband worth?

In this male-dominated society, the answer is "a lot."

On India's increasingly lucrative marriage market the most eligible bachelors, those with bedding careers in elite branches of the country's administrative or police service, command as much as $40,000 in dowry.

Engineers come next at $40,000, followed by physicians at $30,000.

Any college graduate can get a bride with a dowry ranging up to $5,000, while brides with less affluent parents can pick up a college dropout for half that.

Government clerks, principally because of their job security and their potential for producing lucrative bribes, go for as much as a college graduate. Even lowly government errand runners can command over $1,000.

The figures, part of an anti-dowry exhibition that opened recently in the capital, were compiled by an aggressive women's rights group known as the Mahila Dakshata Samiti, or Women's Vigilance Committee.

The directness of its campaign to eradicate dowries befits the group's insignia: a raised rolling pin.

"We've got to end this belief that women are objects that are to be bargained over," said the committee's chairman, Pramila Dandavate, a member of India's lower house of Parliament.

Although dowry was officially banned by Parliament 20 years ago, it continues to flourish. In a country where most marriages are still arranged by the parents, the greed of the groom's family is matched by intense social pressure to marry daughters early and well.

Driven by the increased access to consumer goods by India's urban middle classes, the size of dowries has increased sharply in recent years.

Rather than straight cash, the dowry usually comes in a mixture of household appliances, motor scooters, education fees and other forms of material support.

According to Dandavate, the committee's dowry figures were compiled from hundreds of interviews with parents of recently married daughters.

She said they were higher than those mentioned in a 1974 government report on the problem, a fact she attributed to inflation and increased aggressiveness on the part of grooms' parents, who often view dowry as a once-in-a-lifetime windfall to secure their son's and their own financial future.

In a country where the average per capita income is $160, dowries sometimes run 10 to 20 times a father's annual income.

Exorbitant dowries are acknowledged as a prime reason behind India's large-scale public corruption. A father feels little guilt if the bribe he solicits will help secure his daughter's marriage.

There are few alternative ways of getting the money.

Unlike material goods, which are simply repossessed by the owner if payments stop, brides are rarely returned if promised dowry demands are not fulfilled.

Instead, they are hounded, in some cases tortured and in extreme instances even killed by their in-laws.

Dandavate claimed that more than 350 brides in the capital last year were victims of such disputes. Most died of burns, disguised either as kitchen accidents or suicides.

The Women's Vigilance Committee has demanded stricter enforcement of a recent order requiring an autopsy by two doctors on any young woman dying an unnatural death who has been married less than five years.

Dandavate has also submitted a parliamentary bill to close loopholes in the current anti-dowry legislation. The bill has been accepted by Prime Minister Indira Gandhi's government.

But she believes only changes in attitude will bring an end to the age-old practice of dowry, which once consisted only of a coconut and a silver coin.

The committee's modest exhibition, which includes photos of dowry dispute victims as well as the current price list for husbands, is scheduled to tour northern areas of the country soon.

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train her to be an ideal housewife...

buy her an

USHA

sewing machine

Yes, only you can transform her into a capable, economical housewife ... a precious asset to her home and family.

Teach her young. Buy her an USHA Sewing Machine. Then share with her the joy of fashioning clothes and furnishings in varied patterns, designs, stitches. From heavy curtains and upholstery to elegant teenager outfits and delicately-embroidered kiddies' frocks — an USHA Sewing Machine can handle anything !

You will save time, effort and money too ! Because USHA Sewing Machines are :

★ precision-engineered for easy, flawless, economical sewing ★ checked and rechecked over 1000 times to ensure trouble-free performance and 30% longer life ★ backed by expert after-sale service wherever you may be ★ available in a wide range of models with a choice of hand, feet or electric drives

Prices range from Rs. 180/- upwards.
Available on hire purchase too !

15. Read and discuss the newspaper excerpt below. What does it say about the plight of the elderly?

BOMBAY, May 12, 1976--"It used to be that no one challenged my authority at all. Not my son. Not his wife. Not their children. NO ONE," a 70-year-old member of the Bombay Association of Retired Persons recounted sadly at a meeting the other afternoon. The other men seated around him in a circle nodded sympathetically.

"Then my son began to get more Western in his outlook. He began to hint that since he was earning the salary, he should make some of the decisions about how he lived. Finally, he just asked me: What about getting a place of your own? It hurt me very deeply. . ."

As a Hindu, this father was raised to believe that it is a holy obligation to care for one's parents. Parents, until they die, live with one or another of their offspring. And today, in Bombay, although it is probably the most modernized of Indian cities, some 70 percent of the elderly still live with their children. But that means that about 30 percent have suffered the pain of having to live elsewhere. What of them?

The plight of the elderly is a by-product of some of India's successes. Better child care, improved sanitation, and the elimination of some dreaded diseases have sharply increased longevity. A child born in 1947, the year of India's independence, probably would die before reaching age 40. A child born today can expect to live 55 years. So there are now a great many more elderly people in India, and they represent a new social problem, one that was formerly handled within the family.

Doctors are beginning to look into the special medical needs of the aged, but what about the emotional difficulties which these people face? Some private charities have opened homes for the elderly, and there is the newly created Indian Association of Retired Persons which provides clubs where these people can meet and discuss their problems. These help, but not enough. . .

From: Ellen Lentz, "Help for the Elderly," New York Times; reprinted in the San Francisco Chronicle, March 27, 1976.

Discuss: What did the writer mean by the words, ". . .my son began to get more Western in his outlook?"

How are the elderly treated in U.S. culture?

Today in the U.S., 11% of the population is 65 or older and it is estimated that by the year 2035, it will be 18-23% (47% of these will be 75 and older). Do students feel the U.S. society is prepared to cope with the responsibilities of a large percentage of elderly? Why or why not? What responsibilities do students feel that younger persons should have for the increasing numbers of aging people in societies of the world?

How To Wrap A Sari

Materials: 1. 6 yards of inexpensive lightweight fabric (preferably washed and ironed so it will be more manageable).
2. large safety pin

1. You will need to wear jeans or slacks or a skirt with a waistband. Take the end portion of the fabric and tuck it in he waistband just to the left of your right hip. Keep tucking as you go around from right to left. It will come around under your right arm.

2. Go around again, this time making four pleats in the front. Continue tucking the sari around until you come around again to the right arm.

3. Draw the sari up to the left shoulder and fasten.

The short blouse worn under the sari is called a "choli".

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Have you ever wondered why some Indian women wear a dot on their forehead? This dot is called a "tika". Some claim that it originally was used to indicate marital status; others claim that it has religious significance. Still others claim that it represents the "third eye" and thus symbolizes a hidden source of intuition, knowledge and strength.

The tika is usually red but today some Indian women change the color to match their costume. It may be shaped like a circle, or like a teardrop, or be applied in any other form.

FOOD

Until some twenty years ago, an Indian meal usually consisted of a meat and fish dish; five or more vegetable dishes, one of which would be of lentils and another of rice; several pickles and chutneys, including a chutney made from fresh herbs and fruits or vegetables; yoghurt and a salad; and a sweet dish. These dishes would all be put on the table at the same time, not served one after the other in courses. The diner composed his own meal from those dishes he preferred, and he ate them in whatever order or combination he pleased. This meal has now been reduced in quantity and elaborateness. A more usual meal now will consist of one meat or fish dish, two vegetable dishes, lentils or rice, not more than three pickle or chutney accompaniments, yoghurt, perhaps a salad, and a sweet dish.

The right mixture and balance of flavors and textures is the essence of good Indian cooking. Dishes might include a dry and a moist dish, a bland and a spicy dish, one often served chilled, another very hot, a sweet and a sour or combination thereof, a preserved chutney and a fresh one, a light and rich dish.

Normally, no tea or coffee is taken after meals in India, but in winter, nuts or dried fruits are handed around.

Many Indians are vegetarians and for them lentils and similar pod plants are an important part of the diet.

Typical meals would be the following:

Breakfast:	egg, toast, fruit, milk/tea
Lunch:	roti (wheat or corn tortilla), butter, spinach or mustard greens (cooked and mashed), yoghurt or buttermilk (during summer months).
Evening tea:	Served at 5:00 - 6:00 p.m. Coffee, Indian sweets
Dinner:	Served at 8:00 - 9:00 p.m. Same as lunch or heavier fare.
Tandorri Cooking:	Chicken, meat, and fish are spiced and baked in tandoor clay ovens, served with yoghurt and breads. A variation of this is our barbeque (spit roasting of skewered pieces of meat). The marinade for this type of cooking is extremely important. Common marinades would be lemon or lime juice, vinegar, yoghurt, cream, green mango or papaya, and oil, seasoned with cayenne and paprika.

The staple of the Indian villages is "chapatti" a type of bread pancake. It is also used rather than a knife or fork to scoop up food. Indians believe that food should be enjoyed not only by taste, but also by sight, smell and touch.

Murgh Sadha
(Chicken Curry)

Contrary to popular belief, curry is not fiery hot. When it is well-prepared, it is just hot enough to be tasty. There is no such thing as a standard curry powder. Each housewife has her own special mix of spices which generally include: asafoetida, turmeric, ginger, garlic, coriander, aniseed, cinnamon, cardamon and clove.

Murgh Sadha
(Chicken Curry)

3 lb. boiling fowl
1½ oz. clarified butter (ghee)
2½ tsp. turmeric
pinch cayenne
1 tsp. paprika
½ tsp. salt
Coriander leaves or parsley

Wash and dry fowl, skin and cut into 12 pieces. Heat the butter in a heavy casserole and fry chicken over moderate heat for 2 minutes. Then season with 1-3/4 tsp. turmeric and fry again, stirring frequently, until the chicken is well-browned. Season with cayenne and fry another ½ minute. Then add the paprika and 5 tbsp. water, stirring constantly. Boil until dry. Season with salt and moisten with 1 pint water. Bring to a boil, then lower heat and cover to simmer gently for 1½ to 2 hours. The liquid should reduce by half, and the meat will be tender if lightly pressed. Now add remaining turmeric, and put the casserole in a slow oven for 30 minutes, so that when served the chicken is easily taken from the bone. Serve with a scattering of finely chopped coriander leaves or parsley.

Phali Dum (Steamed Green Beans)

3/4 lb. french beans
1 small onion
2 tsp. chopped green ginger
½ oz. butter
½ tsp. salt
pinch ground fennel seed

Slice beans slantwise into ½ inch slivers. Cut onions the same size, and green ginger a little smaller. Boil a few tablespoons of water mixed with the butter. Add the beans, onions and ginger, season with salt and ground fennel seed. Mix well. Cover tightly and let the beans steam for 5-7 minutes. The moisture should have dried off; if not, raise the heat briefly and shake well. Serve very hot. Do not overcook the beans.

Egg and Coconut Halva (Halva Anda) (serves 4-5)

6 eggs
2 oz. margarine
½ pint milk
3 oz. sugar or jaggery
pinch nutmeg
½ stick cinnamon
1 oz. raisins
2 tbls. pistachio nuts
(finely chopped)
1 oz. fresh, grated coconut

Beat the eggs. Heat the margarine in a pan and add the eggs. Cook over a low heat for 5 minutes. Warm the milk and dissolve the sugar or jaggery in it. Add the nutmeg, cinnamon and raisins. Pour this mixture on to the eggs and simmer over a gentle heat for 10 minutes. The mixture should thicken. Stir in the coconut and pistachios and serve hot.

BATIK

Like tie dyeing, this is a process of "resist printing". By preparing a certain area to resist the dye, a pattern is made on the material. This is a popular method of designing scarves, skirts or dresses, bed spreads, curtains and other such things in India. Centers of batik printing are Bombay, Andhra Pradesh and West Bengal. Often the designs are mythological narrations. The color schemes are attractively done. Batik pieces are used especially during religious festivals.

Process:

A design is selected and transferred to fabric. The fabric is fastened to a frame. Wax is melted, then brushed over those parts of the design which are to remain white and act as a resistant to the dye. The wax is allowed to dry, then the fabric is immersed in cold water. This is to harden the wax and provide for even absorption of the dye. The fabric is removed, squeezed very gently, so that wax does not crack, immersed in cold water dye, then in cold water again. It is then hung up to dry. If more than one color is desired, the same dyeing procedure is used repeatedly, using the lightest colors first until the darkest one has been obtained. When the dyeing is completed and the fabric has dried, the wax is removed. A thick cloth is covered with layers of newspaper and a layer of blotting paper is placed on the table. The dyed fabric is stretched over this. Over the fabric is placed another layer of blotting paper covered by more layers of paper. A fairly hot iron is passed over the paper--this is to remove excess wax. When all wax has been absorbed, the fabric is washed in boiling water, rinsed, and hung up to dry.

Samples of Indian batik can be readily obtained from most import stores.

Allow students to learn a simplified method of this ancient technique by the following:

STUDENT ACTIVITY: CRAYON BATIK

Materials: crayons (wax); white poster paper; black tempera; brush (soft); soft cloth; container of water; newspapers.

Each student will need poster paper and crayons. Have black tempera available. Arrange sink area with newspapers for drying.

Procedure: Draw in light, bright crayon on white paper. Color very heavily but leave 1/8" roadways between shapes. When completed, crumple into tight ball. Wet paper for several minutes. Uncrumple, lay on newspapers and cover drawing with black tempera using a soft brush. Carry to sink and wash lightly under faucet. Return to newspaper for drying. After drying, polish by rubbing with soft cloth.

Popular Indian Motifs

The stylized elephant, bird, peacock, elephant and lotus are very popular designs in Indian art, as is the mango, India's favorite fruit.

Have students decorate the classroom colorfully with some of the designs below or those of their own creation. Indians love color--lots of it. In the mango design below, the concentric shapes would be colored in bands.

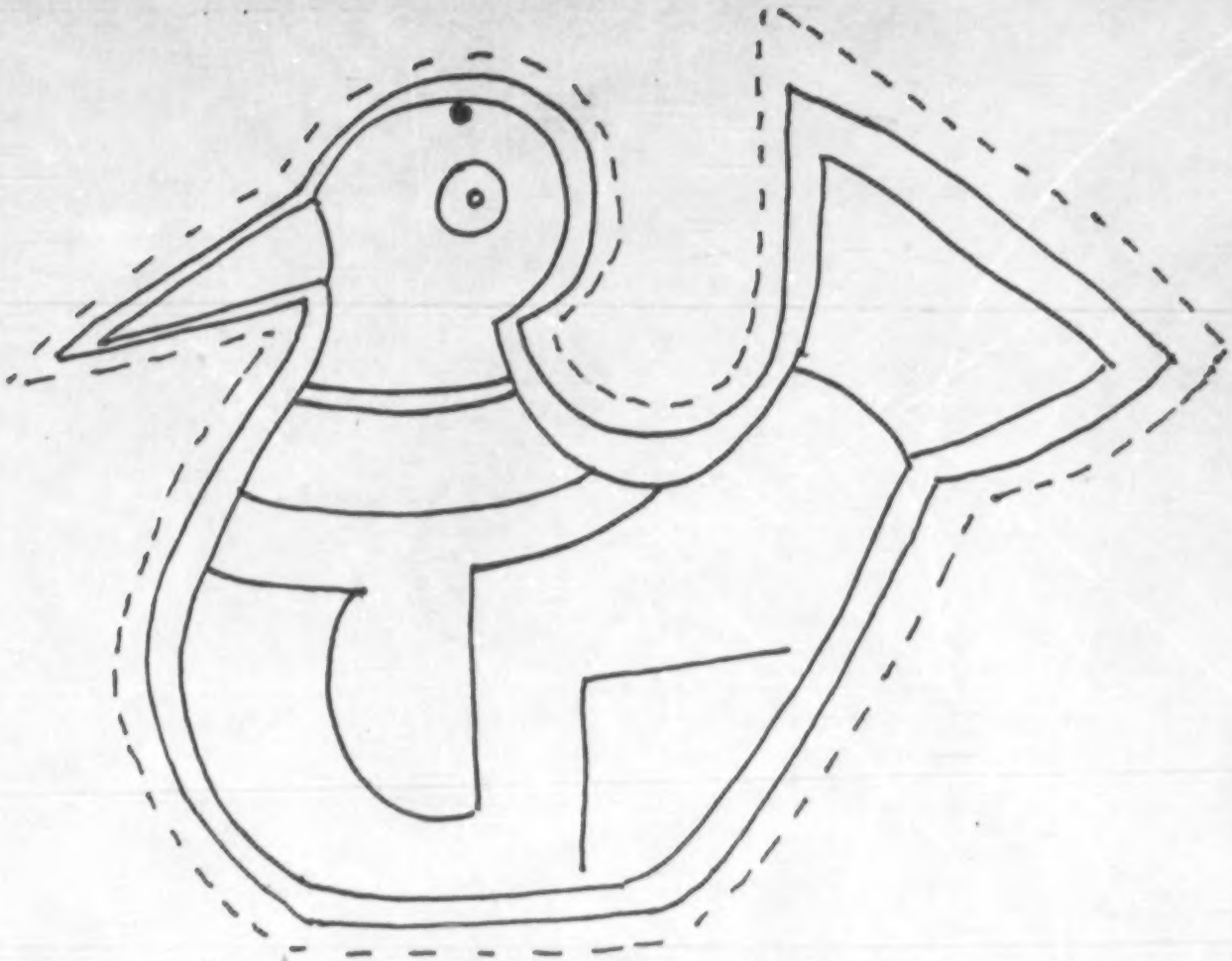
Motifs may be expanded into a border by just using your imagination with more concentric shapes, dots, lines, circles, spirals, geometric shapes, flowers, and leaves.

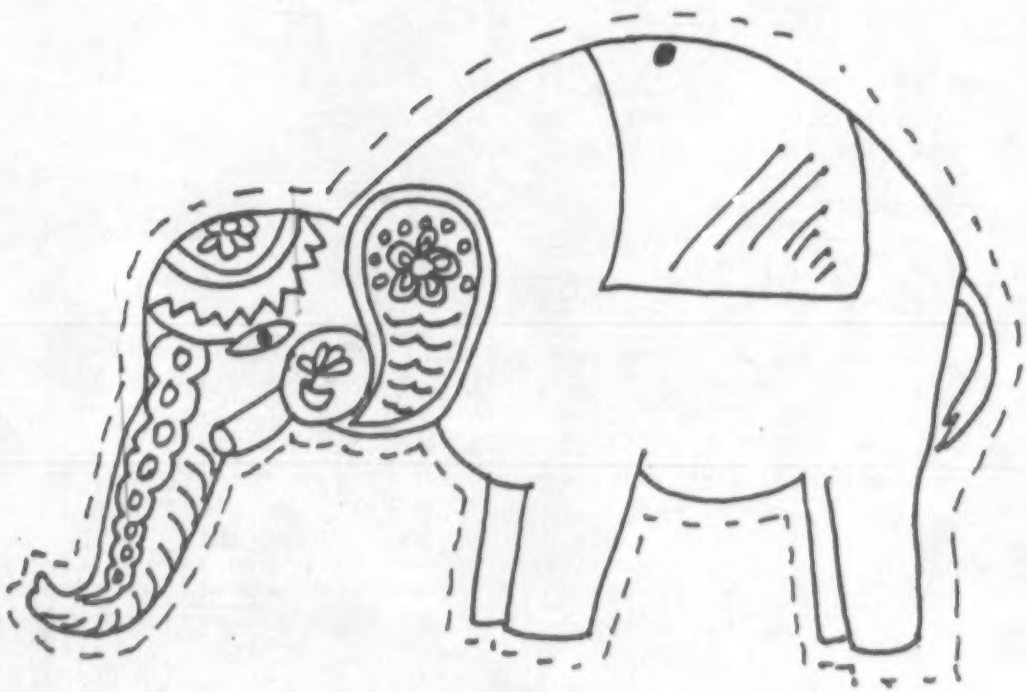
Bouncing Toy

Use the patterns on the following page (or your own) to make this very popular toy which is sold in village markets and at fairs all over India.

You will need some fabric scraps (colorful), something to use as stuffing (old nylons or foam), a long rubber band, and fabric markers for painting in features.

Cut along dotted line to make two shapes for each toy. Sew both pieces together, leaving an opening for the stuffing. Stuff the toy through the opening and sew together. Then sew the rubber band to the heavy dot and decorate as you wish.





Unity in Diversity

If there is one phrase which could describe the country and people of India, it would be "unity in diversity." What does this mean?

India's people have traditionally thought of themselves as citizens of a region or citizens of a caste. The notion of citizens of a nation is relatively new to them. Why do you suppose this is so? Is it easy for you, as a citizen of your city, of your state, and of your country, to also think of yourself as a citizen of the world? What does it mean to be a citizen of the world?

Have students discuss how the theme of "unity in diversity" is reflected in the following aspects of Indian life. See if they can add any other areas.

Geography
Language
Religion
Caste system
Regionalism
Art
Music
Dance
Politics